

THE ATHENÆUM

Journal of English and Foreign Literature, Science, the Fine Arts, Music and the Drama.

No. 3964.

SATURDAY, OCTOBER 17, 1903.

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SATURDAY, OCTOBER 17, 1903.

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LITERATURE

The Life of William Ewart Gladstone. By John Morley. 3 vols. (Macmillan & Co.) (SECOND ARTICLE.)

AFTER the subjects dealt with last week, the next burning question to deserve notice is that conveniently known as the "Kilmahnam Treaty." The phrase always angered Gladstone, and is avoided by Mr. Morley, who writes of "a communication volunteered by an Irish member as to the new attitude of Mr. Parnell and the possibility of turning it to good account."

Mr. Jeyes, in his recent 'Mr. Chamberlain,' finds it difficult to reconcile the arrangement as quoted by W. E. Forster with Gladstone's explicit declaration that Parnell asked nothing and the Government sought nothing from him: Mr. Jeyes well says:—

"Mr. Gladstone was, with all respect to his memory, constitutionally incapable of seeing that there could be anything at all shady in a promise to support his own policy. That was not the sort of thing which to his mind required apology or explanation."

He adds that the letter submitted to the Cabinet was not intended for publication, and philosophically "concludes" that both political parties had done such things before and will do them again, and that it was the deception, not the thing in itself, which damaged Ministers. Mr. Morley will be told by partisans that he shows a disposition to smooth over this, after all very natural, transaction. In the course of his account of the tragedy which followed there is a little touch referring to his own tenure of the office of Irish Secretary: he describes the occupants of the grim department in Dublin Castle as spending the "hours in saying 'No' to impossible demands, and hunting for plausible answers to insoluble riddles."

A little later in the book we come to some fine passages based on the political jubilee of Gladstone. These lead us to many discussions on the new view of the position of Ministers which about that time began to

prevail. Like Gladstone, the Queen took the old-fashioned view, and even rebuked Gladstone himself for making speeches outside of his own constituency: a rebuke which was accepted, with apologies, in a chastened spirit. Mr. Chamberlain was naturally impatient of control, and there are a good many passages bearing on correspondence with the Queen and on the conflicts with colleagues which arose out of that liberty of speech which was at that time claimed and is now conceded. Gladstone writes to Sir Henry Ponsonby, June 22nd, 1883, expressing regret at Mr. Chamberlain's speech, which had produced letters from the Queen's secretary to Lord Granville and to himself. He names his sorrow at the speech, and thinks it open to exception from several points of view, "thirdly, and most especially, in relation to the Crown, to which the speech did not indicate the consciousness of his holding any special relation." On July 1st Gladstone writes to Lord Granville, of a later speech by Mr. Chamberlain, at a Cobden Club dinner, which has been, on another point, the subject of recent controversy, "He seems to claim an unlimited liberty of speech." After describing the point beyond which there should be "much modesty and reserve," Gladstone writes:—

"Chamberlain's Birmingham speech exceeded it largely, gratuitously, and with a total absence of recognition of the fact that he was not an individual, but a member of a body."

In 1885, on which occasion Mr. Morley defends in his own person Mr. Chamberlain's action, by the use of irony with regard to his opponents in the Cabinet, Gladstone writes to Lord Granville, January 31st, that the speeches cannot

"be construed otherwise than as having a remote and (in that sense) far-sighted purpose which is ominous enough.....There is here a degree of method and system which seem to give the matter a new character."

On this particular subject Gladstone agreed with the views of Queen Victoria; but there were others in which he came into sharp conflict with her Majesty, and on one occasion he produced a somewhat disagreeable correspondence, as Mr. Morley points out, by indulging "in the luxury of a historical parallel." The Queen and her minister argued at length on the conduct of Lord North, and Gladstone did not improve matters by writing to Sir Henry Ponsonby (who we may hope did not show this last letter):—

"It is a serious reproach against him that, without sharing his master's belief in the propriety of the war, he long persisted in carrying it on, through subserviency to his master."

It may perhaps be objected to Mr. Morley's account of the Sudan trouble that he makes Gordon drop from a clear sky. The life of Lord Granville, upon which it is understood that Lord Edmond Fitzmaurice is engaged, must show how the original idea of sending an officer to report on the evacuation, and the private selection of Gordon for the task, had been devised. Mr. Morley only takes up the matter on the day on which four members of the Cabinet met and sanctioned Gordon's departure. We question whether the account of the circumstances in the Sudan, which had preceded this action of the Government, is

beyond doubt. For instance, we are told that Sir Edward Malet was opposed to the reconquest of the Sudan by Egypt, and it is suggested that he discountenanced the Hicks expedition; but there is certainly some public evidence in existence which points the other way. In a review of ours which appeared two weeks ago we suggested that Mr. Morley would probably deal with the procrastination in attempting the rescue of Gordon in such a way as to show that the real cause of delay came from the decision to adopt the river route, and the consequent necessity of waiting for high Nile. We added that, as it was known that the Indian generals were of opinion that they could have rescued Gordon with an Indian force from Suakim, it was difficult to defend the Cabinet without discussing the question of the adoption of a particular route. Mr. Morley has not gone into this question, and the defence is, in consequence, somewhat incomplete, to say the least of it. The War Office were, we believe, at first in favour of the Suakim route, but were ultimately converted to the Nile route by the existence of very detailed information in the hands of the Admiralty. Mr. Morley assumes that some of the politicians quoted by him were right in declaring that the Nile route was not well known; but this is a mistake.

The most interesting of all the modern political topics handled by Mr. Morley is that of the growth of the Home Rule idea, and the ripening of the original project into definite schemes. We should say at once that he supplies confirmation by some passages to the view of which we recently complained in noticing the 'Life of Mr. Chamberlain' by Mr. Jeyes, as to the rejection of the proposal of 1884 by the Cabinet. Quoting the evidence of Mr. Barry O'Brien, Mr. Justin McCarthy, and others, we suggested that the Cabinet was equally divided, and fell, in 1885, before a final decision had been taken. Some of Mr. Morley's passages state, like those of Mr. Jeyes, that the scheme which he describes in Gladstone's words as one for a "central board," but which at the time was undoubtedly described as "the National Council scheme," was rejected. Mr. Morley says that the board, according to Gladstone's explanations to the Queen, "would not be directly elective by the whole Irish people." We are a little doubtful as to the accuracy of that statement. Property, he added, would "have a representation upon it distinct from numbers." This again is unsupported by evidence, and is contrary to statements which have been made with some authority elsewhere. Gladstone seems to have told the Queen that the plan would be supported by six out of eight Commons ministers, while a large number of ministers were not prepared to agree to such a scheme; and Mr. Morley adds that a fortnight before Gladstone's letter (May 23rd, 1885) the scheme had been "killed." All this appears to be at variance with our statement in the review of Mr. Jeyes. But Mr. Morley goes on to say that all the commoners except Lord Hartington were in favour of the scheme, while all the peers except Lord Granville were against it. This means an equal division, and Gladstone is quoted as having used the phrase "a

moieties of the entire Cabinet." With regard to the form of the Council, Parnell's own statement here quoted goes to show that Gladstone's account of it to the Queen does not describe its original form. Parnell condemns to Lord Carnarvon a later "proposal which had been made to build up a central legislative body upon the foundation of county boards." Now the original scheme was a scheme which another passage shows had either been suggested by Parnell himself, or had at least received the approval of Parnell and Manning. "Ministers were aware, from the correspondence of one of them with an eminent third person, that Mr. Parnell approved the scheme." It is, of course, possible that the scheme had been modified after it had left Parnell or been before the Cabinet. The index contains a charge against Parnell of having both favoured and repudiated the "plan of central board for Ireland." But this is based upon some words in Gladstone's letters which are hardly borne out by the whole story as told in the text.

As regards the subsequent disruption among those who had supported the moderate scheme in Gladstone's Cabinet, Mr. Morley does not add much to that which can be gathered from speeches. Mr. Chamberlain's Warrington speech of September 8th, 1885, in which he advocated "the concession to Ireland of the right to govern itself in the matter of its purely domestic business," and attacked our government of Ireland as similar to "that with which Russia governs Poland," is set forth, as well as that at Birmingham on December 17th in more moderate language, where he only stated that "we...are pledged to acknowledge the justice of" a claim to "a larger control of...domestic affairs." The account of the Round Table Conference also rests upon public speeches, and Mr. Morley writes:—

"Mr. Chamberlain gradually advanced the whole length. He publicly committed himself to the expediency of establishing some kind of legislative authority in Dublin..... This he followed up, also in public, by the admission that of course the Irish legislature must be allowed to organize their own form of executive government."

Not only the attitude of Mr. Chamberlain, but also that of the present Duke of Devonshire, is fully dealt with. A letter of May 30th, 1885, from Gladstone to Lord Hartington begins by alluding to his breakdown in health. It should have been explained that this occurred at Dublin when Lord Hartington had gone over to speak at Belfast, and at a moment when Ulster opinion was much more favourable to a concession on this subject than it afterwards became. The letter is extremely interesting. It suggests that Mr. Chamberlain and the Radicals in the Government were going to make a declaration about local government in Ireland "a condition of their remaining." Gladstone stated his agreement on the merits:—

"a matter, one of few, in which I agree with them, and not with you. I am firmly convinced that on local government for Ireland they hold a winning position..... You will all, I am convinced, have to give what they recommend."

When we come to the later scheme, that of Gladstone himself, now known as Home

Rule, a phrase loosely used in 1885, Mr. Morley prints a memorandum relating Gladstone's conversations with Mr. Chamberlain on October 8th, 1885, and states that it has been read by Mr. Chamberlain, who assents to its accuracy, though he demurs on some points; and Mr. Morley prints with the letters to Lord Granville "such corrective hints as are desired." One of these hints is given in full. Gladstone says that on this question, "He and I are pretty well agreed." The note is that this cannot mean "that the visitor was in favour of Home Rule." "Mr. Chamberlain puts it that he proposed to exclude Home Rule as impossible." This is a pretty considerable divergence; but, undoubtedly, long before October that divergence had arisen, and undoubtedly also Mr. Chamberlain's scheme of 1885 had been a more moderate measure than that in Gladstone's mind in October, 1885. No doubt also the term Home Rule, as now used by Irishmen, would not be satisfied by Mr. Chamberlain's scheme; but no one can charge him with sudden change of view in supporting the smaller and opposing the larger scheme. The language used by Mr. Morley of the later period of the Round Table Conference does involve the view of a change back to Home Rule in the full sense from the anti-Home Rule position of October, 1885. But it is, of course, possible that Mr. Chamberlain may not allow that the view of the Round Table early agreement based upon his public speeches contains an accurate representation of his opinion of 1886.

There is no hint, such as has been elsewhere given, of a desire on Mr. Chamberlain's part to obtain the Colonial Office at the formation of the Government of 1886. A disagreeable sentence appears in a diary of Gladstone's which is quoted, in which he says of Mr. Chamberlain's joining the Government, "What Chamberlain's motive was I do not clearly understand. It was stated that he coveted the Irish secretaryship." Mr. Morley, on the other hand, writes that the Admiralty was declined by Mr. Chamberlain, who

"was not much concerned about the particular office. Whatever his place in the hierarchy, he knew that he could trust himself to make it as important as he pleased, and that his weight in the Cabinet and in the House would not depend upon the accident of a department."

In later years and later matters Mr. Morley falls back upon diaries of Gladstone's and of his own, many of the pleasantest pages being those which record literary and philosophic conversations between the colleagues or the friends. Gladstone, in Opposition, was most indignant, though an economist, at the form of the resignation of that other economist, Lord Randolph Churchill, who

"has committed an outrage as against the Queen, and also the Prime Minister..... He is also entirely wrong in supposing that the finance minister has any ruling authority on the great estimates of defence. If he had, he would be the master of the country."

But the importance of the latter declaration is whittled away by Gladstone's admission of the "rather special right" of a Chancellor of the Exchequer "to indicate his own views by resignation."

Gladstone is so often said to have had

bad literary taste that it is pleasant to note the well-expressed judgment which many of the conversations contain. When "engaged in a death-grapple with 'Robert Elsmere,'" Gladstone goes on, "I complained of some of the novels you gave me to read as too stiff, but they are nothing to this"; while in another letter he writes, with more finished criticism: "She is much to be liked personally, but is a fruit, I think, of what must be called Arnoldism." To Lord Acton he explained concerning the same book: "This very remarkable work is in effect identical with the poor, thin, ineffectual production published with some arrogance by the Duke of Somerset." Matthew Arnold was dealt with in a similar fashion at the end of 1895: "His patronage of a Christianity fashioned by himself is to me more offensive and trying than rank unbelief." Macaulay is praised for abstaining from the inclusion of matter in foot-notes, Hallam being an offender, in company, as Mr. Morley points out, with Gibbon. Oxford is put above Cambridge; and on Mr. Morley bringing in Newton, Gladstone gives a list from which Locke is too obviously omitted. "This brought on a tremendous tussle, for Mr. G. was of the same mind, and perhaps for the same sort of reason, as Joseph de Maistre, that contempt for Locke is the beginning of knowledge." The delight of the conversations to Mr. Morley was of course enhanced by the marvellous memory of Gladstone:—

"Wordsworth used occasionally to dine with me when I lived in the Albany. A most agreeable man. I always found him amiable, polite, and sympathetic. Only once did he jar upon me, when he spoke slightly of Tennyson's first performance."

One point in which Gladstone was in accord with the latest criticism of the best modern judges is with regard to the place of Leopardi. Mr. Morley beautifully says of Gladstone:—

"Reading with him in the days of his full vigour was a habitual communing with the master spirits of mankind, as a vivifying and nourishing part of life. As we have seen, he would not read Dante in the session, nor unless he could have a large draught."

We have left ourselves no room to deal with that in the book which is entirely Mr. Morley's own, by no means the least important or interesting side of his three volumes. For example, describing the excitement about the withdrawal of Lord Randolph Churchill, he adds: "It was one of those exquisite moments in which excited politicians enjoy the ineffable sensation that the end of the world has come."

The book is almost perfectly produced, and of mistakes and misprints there is not even the usual minimum. The accent on the first syllable of the name of M. Clemenceau in index and text, though common even in France, is incorrect. The description of Sir Henry Fowler's great measure of 1893-4 suggests that it was confined to parishes, though its other provisions were more vital and important, and its title wider. The index is admirable; but Gladstone's "Lefevre" of 1842 is lumped together with the Mr. Shaw Lefevre of the present day. These, however, are hardly specks, and we congratulate Mr. Morley upon every item of his enterprise.

The Book of Ser Marco Polo, the Venetian, concerning the Kingdoms and Marvels of the East. Translated and edited, with Notes, by Col. Sir Henry Yule. Third Edition, revised by Henri Cordier, with a Memoir of Henry Yule by his Daughter, Amy Frances Yule. 2 vols. (Murray.)

WHILST for various reasons few scholars could bring the necessary knowledge and industry to the task of editing adequately a book so complex, covering so vast an area, as that in which the journeys made and the marvels beheld by Ser Marco Polo and his uncles are described, no one was better qualified by work and research than the late Sir Henry Yule. So long ago as 1846 he investigated the Canal Act of the Emperor Akbar the Great; five years later he was similarly busy with fortification and the old engines of war; in 1855 he was secretary to the mission under Col. Phayre to the Court of Ava, work after his own heart, involving travel and observation, which eventually resulted in his first geographical book. There followed, leading immediately to his great work, the translating and editing for the Hakluyt Society of 'The Wonders of the East,' by Friar Jordanus, and 'Cathay, and the Way Thither.' The knowledge thus acquired, and the acquaintance gained with the mediæval geography of parts of Asia, were so used in the preparation of his edition of Marco Polo, published in 1871, as to attract the attention and command the admiration of scholars throughout the world. That its publication was an event in geographical literature is attested by the most distinguished travellers, and by the award of their medals by the Geographical Societies of Italy and England. That it was well received in a wider sphere the articles in the leading reviews of the day bear evidence: one praised it as a noble monument of earnest labour and graceful thought; another as a marvel of research, a work combining beauty of typography and wealth of illustration with a rich variety of learning, whilst in this paper (*Athen.* No. 2294, October 14th, 1871) the special value of the commentaries which illustrate every chapter of the book was fully recognized.

The favour thus deservedly bestowed, and the additions made in four years to our knowledge of the subjects described, led to a second edition in 1875, considerably enlarged and improved, respecting which at the time of publication its writer remarked:

"I am probably taking leave of Marco Polo, the companion of many pleasant and some laborious hours, whilst I have been contemplating with him ('*volti a levante*') that Orient in which I also had spent years not a few."

And thus it proved to be, so far as publication of the third edition, now under consideration, is concerned, though doubtless notes of value were collected between 1876 and 1889, when he who

raised dead monarchs from the mould
And built again the domes of Xanadu

saluted his age and journeyed to the undiscovered country.

The work of supervision thus interrupted was entrusted to Yule's valued friend the eminent professor Henri Cordier, of Paris, whose special qualifications for the task are of a high order. He has undertaken it in

a proper spirit, full of respect for "the first illustrious commentator," and says:—

"Many of our tastes were similar; we had the same desire to seek the truth, the same earnest wish to be exact, perhaps the same sense of humour, and, what is necessary when writing on Marco Polo, certainly the same love for Venice and its history. Not only am I, with the late Charles Schefer, the founder and editor of the '*Recueil de Voyages et de Documents pour servir à l'Histoire de la Géographie depuis le XIII^e jusqu'à la Fin du XVI^e Siècle*,' but I am also the successor, at the École des Langues Orientales Vivantes, of G. Pauthier, whose book on the Venetian traveller is still valuable, so the mantle of the last two editors fell upon my shoulders. I therefore, gladly and thankfully, accepted Miss Amy Frances Yule's kind proposal to undertake the editorship of the third edition of the '*Book of Ser Marco Polo*,' and I wish to express here my gratitude to her for the great honour she has done me. . . . Since the last edition was published, more than twenty-five years ago, Persia has been more thoroughly studied; new routes have been explored in Central Asia, Karakorum has been fully described, and Western and South-Western China have been opened up to our knowledge in many directions. The results of these investigations form the main features of this new edition of '*Marco Polo*.' I have suppressed hardly any of Sir Henry Yule's notes and altered but few, doing so only when the light of recent information has proved him to be in error, but I have supplemented them by what, I hope, will be found useful, new information."

These are unquestionably correct lines on which to work: to add, with a cautious and sparing hand, information, carefully tested and sifted, based on recent research; to subtract, only when error is proved. To do this satisfactorily involves protracted labour and sound judgment, together with a just appreciation of the translator and editor—qualities which there is every reason to expect from Prof. Cordier.

Now, as Yule's work has already been carefully and competently examined, it is not expedient in this article to repeat the process, but rather to confine attention to the chief additions and alterations made in this third edition. These are mainly the introduction of a memoir of Sir Henry Yule by his daughter; a bibliography of his writings; alterations in illustrations and minor arrangements; and the notes and commentaries by Prof. Cordier; all of which add seriously to the bulk of volumes already unwieldy. There are in the first volume 708 pages, in the second 684; and when it is borne in mind that the commentaries, printed closely in small type, greatly exceed the text in space, whilst the notes on the commentaries are in still smaller type—so small, indeed, as to be trying to all save perfect eyesight—the amount of printing in these 1,392 pages may be conceived. Each volume is too heavy to be held in the hand with comfort, whilst if laid on a desk or table its thickness renders it somewhat clumsy; so, without any desire to be captious or overlook good reasons for preserving present bulk and form, we regret that the quarto size was not adopted, for the matter is well worthy of that dignity, not to mention the scope afforded for illustration.

Miss Yule's memoir of her father is a welcome feature of the present edition; it is well done; lucid, restrained, yet sufficient, bringing out the more intimate features

which are necessarily absent from the excellent biographical notices already published in many languages. A brief summary must suffice. Yule was born in 1820 at Inveresk in Midlothian, and was educated first at the High School, Edinburgh, where he seems to have made an early appearance in public, for in 1834 he attended the meeting of the British Association, at which the dignity of a member's ticket probably compensated for the dreariness of the entertainment, and he also was present at a banquet in celebration of the Reform Bill. In 1837 he went to Addiscombe, whence he passed out head of his term, and was appointed to the Bengal Engineers. A contemporary and lifelong friend, the late General Collinson, wrote as follows:—

"When Yule appeared among us at Chatham in 1839 he at once took a prominent place in our little society by his slightly advanced age, but more by his strong character. . . . His earlier education. . . . gave him a better classical knowledge than most of us possessed; then he had the reserve and self-possession characteristic of his race; but though he took small part in the games and other recreations of our time, his knowledge, his native humour, and his good comradeship, and especially his strong sense of right and wrong, made him both admired and respected. . . . Yule was not a scientific engineer, though he had a good general knowledge of the different branches of his profession; his natural capacity lay rather in varied knowledge, combined with a strong understanding and an excellent memory, and also a peculiar power as a draughtsman, which proved of great value in after life."

That is an accurate, dispassionate description, though Yule, at any rate, had the advantage of practical training as an engineer in that best of all schools, in which variety of experience is combined with civil administration, the irrigation works of India. On the Western Jumna Canal, an ancient, interesting, and important native work, he, following the footsteps of Colvin, Napier (afterwards Lord Napier of Magdala), Baker, Durand, and others, learnt the grammar of his profession, and characteristically was moved to study the Acts of Akbar. In 1843 Yule married his cousin Miss White, "a gifted and large-hearted woman who, to the end, remained the strongest and happiest influence in his life." He served in the Sikh Wars, and returned to England in 1852, being present at the Duke of Wellington's funeral. When next in India he had much desultory work, involving travel in many countries. Arakan, Burma, and Singapore were visited, and eventually he was appointed, under his friend Baker, to the railway department in its early days in India. The constitution of the Public Works Department followed in 1855, with Major Baker as secretary and Yule as under-secretary. Work was interrupted by the Mutiny and lesser matters. Baker retired in 1858, and Yule succeeded as head of the department, but his health gave way under combined worry and overwork. Weary of India, he resigned the service in 1862, and accompanied Lord Canning home. Then followed thirteen years not devoid of anxiety, mainly spent abroad and in literary work, whereby geographical science has largely profited. Soon after the publication of the second edition of Marco Polo, Mrs. Yule,

long an invalid, whose burdens were borne with unflinching courage, died. Yule returned to London, and had the good fortune to be appointed to the Indian Council. It was in most respects an ideal arrangement: beneficial in every way to himself, and advantageous to others, who profited by his leisure and the ample scope for study afforded by the official records, not to mention the aid he rendered in dealing with Indian affairs. With this assured position other good things followed as matters of course; but before mentioning some of them it should be stated that he married a second wife, Miss Skipwith, who died in 1881. In 1877 he was made president of the Hakluyt Society; in 1880 he joined the Board of Visitors to Cooper's Hill College; in 1883 he became LL.D., Edinburgh; and, till his strength failed, he delighted in showing all possible hospitality to his very numerous friends. But during the greater part of this time he was suffering from a comparatively painless though incurable malady, which gradually so weakened him that, early in 1889, he resigned his appointment and accepted the decoration he had previously declined of K.C.S.I. He lingered till the end of the year, which was brightened by his nomination as Corresponding Member of the Institute of France (*Académie des Inscriptions*), his acknowledgment of the honour being dictated in Latin to his daughter within three days of his death, which occurred on December 30th.

Passing now to the bibliography and minor changes in this edition, we find that the list of writings is based on one compiled by Mr. E. Delmar Morgan. It is said to be still incomplete; it is, however, very comprehensive, including even short criticisms of books, obituary notices, and letters to newspapers. Probably few important papers have been omitted, and though some, scarcely coming under that description, have been noticed, the list as it stands would be of great use to any one who undertook to complete the task, begun by Yule himself, of collecting and revising for publication a selection from his miscellaneous writings. Examination of the bibliography and a considerable acquaintance with the author induce the belief that such a selection might be made as would, in more permanent and more accessible form, meet with sufficient support to justify it.

Of minor changes some are clearly improvements, others we regret. Among the former, the frontispiece to vol. i., an excellent reproduction of Wigram's portrait of Yule, which is hung in the Royal Engineers' Mess at Chatham, is specially welcome; but the illuminated title of the second edition, which was deservedly admired for design and good taste, has disappeared, and is replaced by an entirely plain production. The centrepiece, which shows the travellers returning to the Ca' Polo in outlandish costumes, and being denied entrance, now fills a separate page. The dedication, which in the first edition was to Queen Margherita (then Crown Princess of Italy), is in the present issue to the memory of Sir Roderick Murchison and of his niece—a change effected by Miss Yule, the original dedication being reproduced at the end of the original preface. In vol. ii. there are similar changes in the arrange-

ments of title-page, &c. Instead of the armillary sphere, the illuminated title with medallion showing Marco Polo in prison dictating his travels, followed by the plain title-page of the second edition, we have now a portrait of Marco Polo, a plain title-page, and a plate of the prison scene similar, but by no means equal, to that in the second edition. The illuminated titles, with medallions, still appear on the explanatory list of illustrations to both volumes, which seems to be an oversight. Of other illustrations we prefer (not having when writing the first and second editions at hand) to say little; some seem as good and clear as ever, others are less so, whilst new ones of considerable interest and merit have been added. When they have been supplied on so liberal a scale, it seems ungrateful to ask for more; yet one want has asserted itself persistently during the study of these volumes, viz., that of the best attainable modern map of the countries referred to with Marco Polo's wanderings indicated. Such a map printed on cloth or tough paper, folded in a pocket, would add immensely to the value of the book, specially when it is, as it should be, the companion of travellers in those lands, where reference to libraries or geographical societies is impossible.

It is impracticable for many reasons to examine Prof. Cordier's work in detail, but endeavour may be made to illustrate his method. And it must be kept in mind that this story, which in Yule's opinion is best recorded in the old French text, published by the Société de Géographie in 1824, was written by Rusticiano, a Tuscan, from the dictation of Marco Polo, an Orientalized Venetian, in French, a language foreign to both; hence it is not strange that the tale is involved in considerable obscurity. To dispel this as far as may be is the formidable task essayed by the editors. Some idea of it and of the methods employed may be gathered by condensing examples; had space permitted, quotations would have been made in full, which in many ways would have been more satisfactory. Thus Marco tells us "of a province called Cotan":—

"The people are subject to the Great Kaan, and are all worshippers of Mahomet. There are numerous towns and villages in the country, but Cotan, the capital, is the most noble of all, and gives its name to the kingdom.... The people have vineyards and gardens and estates. They live by commerce and manufactures, and are no soldiers."

In elucidation of this passage, note 1 by Cordier is:—

"The Buddhist Government of Khotan was destroyed by Boghra Khān (about 980-990); it was temporarily restored by the Buddhist Kutchluk Khān, chief of the Naïmans, who came from the banks of the Ili, destroyed the Mahomedan dynasty of Boghra Khān (1209), but was in his turn subjugated by Chinghiz Khan. The only Christian monument discovered in Khotan is a bronze cross brought back by Grenard (iii. pp. 134-135); see also Dèveria, 'Notes d'Épigraphie Mongole,' p. 80.—H. C."

Note 2, by Yule, is on the phrase "Aourent Mahomet." He points out that Marco uses it to define Mohammedans, but scarcely meant it literally; and he shows how "Mawmet" was used for an idol,

whilst from the "Mahommerie," or place of Islamite worship, our "mummy" is derived—both unjust etymologies.

In note 3 Yule quotes Hiuen Tsang about the country called Khotan, chiefly a plain covered with stones and sand, the rest being under cultivation. Carpets, felts, &c., are made, and jade is found. Then from other sources we are told that grapes were abundant and wine was good; that the people had chronicles, their writing, laws, and literature being modelled on those of India. Mr. Johnson's visit in 1865, and the seizure of the government by Ya'kub Beg of Kashgar in 1867, are mentioned, as are the grains, fruits, and other products of the country.

To this Cordier adds that Khotan is the chief place of Turkestan for cotton manufactures; he corroborates Yule as to fruits, &c., and mentions the people seeking for precious stones. The remains of ancient cities, the finds of ancient pottery, engraved stones, and coins, as well as the sacred Buddhist sites now occupied as Mohammedan shrines and places of pilgrimage, are all noticed, as are the recent discoveries by Dr. Sven Hedin. Since Cordier's note was written, Dr. Stein's excellent book, 'Sand-buried Ruins of Khotan,' has been published.

Again, Marco speaks of "the very great and noble city of Yanju, which has seven-and-twenty other wealthy cities under its administration." Yule identifies Yanju with Yang-chau, one of the oldest and most famous cities of China. Cordier is able to supply two plans, excellently reproduced, from the chronicles of Yang-chau.

These notes give, necessarily, an imperfect idea of the labour of revision; prolonged work on the investigation of doubtful matter may easily and often never be known, for it might ultimately be decided to leave Yule's comments unchanged, in which case there would be nothing to show for the pains taken. That much care has been exercised is evident to an attentive reader; and whilst the book might, no doubt, be improved in some details (e.g., the transliteration of Oriental names according to one system, save when they form part of a quotation, and possibly by some omissions), we are glad to offer congratulations on the result of their labour—so useful for serious students, and so entertaining for general readers—to biographer, reviser, and publisher.

Anthology of Russian Literature. By Leo Wiener.—Part II. *The Nineteenth Century.* (Putnam's Sons.)

PROF. WIENER has devoted his second volume to an anthology of Russian authors during the past century, and has prefaced it with a lucid and discriminating introduction. Russia had passed through the pseudo-classical stage of her literature, and was now in full sympathy with the romantic movement throughout Europe. The book fitly begins with the advent of Karamzin, the apostle of romanticism. As the creator of modern Russian prose his influence has been immense. It was fortunate that he moulded his style upon French writers. He thus avoided the clumsy, involved sentences which have affected both Polish and Bohemian

prose, and are no doubt owing to German influence. It was the grace and ease of his style which made the 'Letters of a Traveller' by Karamzin so popular. These and his tales are full of the false sentimentality and Wertherism of the age, which, after all, like so much of the German literature of the eighteenth century, was only a copy of the mannerisms of Sterne. As an historian Karamzin deserves a high place; his style is flowing, and his facts are industriously collected, as any one may see who looks at the great body of notes appended to his history, which he was destined to bring down only to the days of Michael Romanov. Rhetorical historians have been at a discount in England since Froude, but Karamzin was a good deal more than a rhetorical historian. In the true spirit of his times he puts a gloss upon the barbarism of the old Russians. His history has been called an epic in praise of autocracy. He ended by admiring Ivan the Terrible!

While Karamzin was teaching the Russians a good prose style, Zhukovski was showing how capable their rich language was of all the forms of poetry. He appeared as an indefatigable translator, and thus is but little known out of his own country. He was the great precursor of Pushkin. Prof. Wiener, who struggles throughout the volume with the inadequate translations of his predecessors, has printed 'Svyetlana' in the version of Bowring, who is frequently absolutely inaccurate, and nearly always flat. We are compelled, for want of space, to omit some of the minor poets in our notice, but the comedy of Griboýedov, 'Gore ot Uma,' translated by Prof. Wiener 'Intelligence comes to Grief,' ought to be mentioned. It is a comedy in rhyme—in the French style—and certainly very clever. It was translated into English in 1857, at a time when next to nothing was known about Russian literature, and the English still felt bitter about the Crimean war. It is in this way only that we can explain how it came about that some of the English reviews treated the play as a miracle of dullness! In the excellent bibliography which Prof. Wiener includes of his authors he has alluded to this translation. We feel that we ought duly to acknowledge his minute labours in this field.

In Pushkin the glory of Russian poetry culminates; and the editor has a sensible introduction, but when he comes to selecting versions, we feel that Pushkin still remains uninterpreted to our countrymen, with the exception of a lyric here and there, just as is the case with Mickiewicz, the great Polish poet. 'Eugene Onyegin' is, of course, immensely difficult to translate. How shall we incorporate into our language the pungent vigour of the satire? How shall we give in corresponding English the delicate play of words, or catch the music of the stanza, which seems to rise like a fountain, and to fall in sparkling showers at the end? And so it is with the lyrics; these dainty poems seem to evaporate in translation. It is, as Gérard de Nerval said, "du clair de lune empaillé" in English; there is only left a *caput mortuum*. But bold translators rush in—Borrow made some attempts, but

he cannot always construe the Russian, as he could not Polish. We must leave the great poet still, as far as his English translators are concerned, in limbo. T. B. Shaw is the best: severely literal, but a trifle prosaic. Mr. C. Turner's version is simply prose printed as verse; he makes no attempt at rhyme, and, unfortunately, English is a language much less musical than Russian. We pass over two or three minor poets, and, indeed, we wonder that Prof. Wiener has found room for some of them, whereas he has not given a page to any of the later and decadent school of poets, as it is called. Lermontov is confessedly the second greatest Russian poet. He seems to take us to the Caucasus, with its rich landscape, and we feel the "strong contagion" of his magic verse, for in his writings the Russian language shows all its powers. The translations which Prof. Wiener offers are respectable. Koltsov is an exceedingly difficult poet to translate. He represents the first utterances of the people; he is a poet such as Russia naturally produced when she had not known Western influences. It is the melancholy, dreamy utterance of the forest and the steppe. The rustic touches—as in 'The Mower'—remind one of Burns, but there is absolutely no humour. We find the depression and love of nature of Burns, without his outbursts of hilarious merriment in his reactions against Calvinism. Nikitin is even more melancholy; Prof. Wiener has supplied two good extracts from him. Such has been the tendency of the Russian poets since the courtier-like strains of Pushkin and Lermontov; both would have been merely artificial poets of high society if Pushkin had not shown throughout his writings such full sympathy with all forms of Russian life, and Lermontov had not drunk in the glorious scenery of the Caucasus and the picturesqueness of its half-savage inhabitants. Nekrasov, who died in 1877, is the realistic poet, who sees a melancholy nature round him, and treats the rustics as Crabbe did the smugglers and poachers of Aldborough. Just as Crabbe has never been a drawing-room poet with us, so Nekrasov seems in the background among Russian poets. But he has great merits; he has been followed by the decadents and symbolists, of whom we can say nothing here, for Prof. Wiener has omitted them.

The great novelists—Gogol, Turgénév, Dostoievski, and Tolstoy—are treated with full attention. Here readers will not feel themselves so much on new ground. We have had plenty of criticisms of the Russian novelists; perhaps Gogol has been the most neglected, but he possesses the most delightful humour and a weird power of story-telling which, in many cases, recalls some of the brilliant tales of Edgar Poe. Turgénév, who died in 1883, has left us some profoundly beautiful work. No man understood his countrymen and countrywomen better. Nothing need be said of Tolstoy, for he is in the mouths of all men. The tendency of the later novelists is to follow in his school. The novel of misery, as it has been aptly styled, has culminated in Pieshkov, or Gorki, as he has chosen to call himself. But we must not forget that, if we allow that his exaggerated pictures are all true, the dreary alleys and purlieus of Whitechapel would furnish

fully as many specimens of human misery to be operated upon. The book closes with a selection from Merezhkovski, who has recently brought himself into notice by his attack upon Tolstoy as a sham Socialist and ascetic. Into these recriminations, however, we will not enter. Merezhkovski is the husband of the clever lady, known by her maiden name of Gippius, who has enriched Russian literature with many beautiful lyrics.

And now to conclude. With the deductions which we have been reluctantly compelled to make, and which are owing to the "want of genius" with which so many English and American translators have been "cursed," to use the words of the poet, Prof. Wiener has produced a very interesting book. All praise be to him for the minute accuracy of his well-compiled volume.

Mankind in the Making. By H. G. Wells. (Chapman & Hall.)

MR. WELLS'S new book stands, as he says in his preface, in a definite relation to his previous sociological work, 'Anticipations.' It is, indeed, a natural complement to the latter, presenting with it "a general theory of social development and of social and political conduct." 'Mankind in the Making,' however, though issued later, is really in the nature of a preface to what appears to us to be perhaps the more important book. 'Anticipations' mapped out the development of the human world as conceived by the vivid imagination of one who is so fortunate as to possess also a scientific mind. 'Mankind in the Making' applies the same principles to the training and development of the present generation. Mr. Wells is not so sanguine, we assume, as to suppose that his theories will find acceptance, and constitute a practical guide for the present generation; but, none the less, in this book he sketches a system which is applicable to to-day, and does not deal directly with the future. He appears here, in fact, not as the prophet, but as the sociologist, the economist, the student of political affairs. In these new rôles he comes into contact and collision with a large body of facts. His wings, so to speak, are clipped, or, if not clipped, at least beat somewhat hopelessly in confined areas and within restricted cages. The whole field of thought and speculation was open to the imagination in 'Anticipations'; in the sequel the sphere is smaller, though fully as important, and the imagination must often trudge pedestrianly. Yet that Mr. Wells has had the courage to let his imagination run, untrammelled by rules, over the range of modern life is obvious from the outset. His design has been to formulate the principles which shall guide a new republic—an ideal state. That republic is to consist of

"a great federation of English-speaking republican communities, each with its non-hereditary aristocracy, scattered about the world, speaking a common language, possessing a common living body of literature and a common scientific, and, in its higher stages at least, a common educational organization."

The author's faith in the capacity of the human race for improvement is frank, and his whole scheme rests and hangs on that assumption. Is it a fair assumption? There

is, of course, the alternative and opponent theory that no definite scheme can be extracted out of human phenomena; that societies are born, come to their climax, and disappear; that civilization advances no further with one than with another, and that, consequently, we should be among those that sorrow and work without hope. But it must be confessed that this version of life belongs on its face to the pessimists, and to accept it is to minimize the effects and importance of evolution. If we have still no clear views as to the end and goal, at least we may keep the assurance that there is one somewhere. Even the discovery of radium has, it is said, enlarged our conception of mundane life by some hundreds of millions of years. Mr. Wells's hopes and plans postulate an increasing purpose in nature and the ultimate success of evolution. If one is not prepared to grant so much—or rather so little—it is hardly worth while to follow his speculations.

Mr. Wells starts with a remarkable picture, in which we have

"all our statesmen, our philanthropists and public men, our parties and institutions gathered into one great hall, and into this hall a huge spout, that no man can stop, discharges a baby every eight seconds."

Put thus vividly, his problem arrests even the most indifferent. What is to be done with the endless stream of babies? Life is "essentially a matter of reproduction.....In the babble of the grandchildren, with all the sons and daughters grown and secure, the typical life of humanity ebbs and ends."

In dwelling upon this primary fact and elevating it to its proper position Mr. Wells is doing sociology a service. Not that no one had recognized the fact before; but the oftener it is thrust on our notice the better. It is notable that the author refrains from any theories as to possible improvement of the "raw material." He is concerned only with the use of that material when it has been "dumped on our hands." He devotes, indeed, a whole paper to showing the futility of the plans for improvement which the ingenuity and zeal of various ages and people have invented. His objection to them is founded in every case on the absence of data, and no doubt sufficient data are wanting to come to any certain conclusion. Even such data as we think we have Mr. Wells is inclined to dispute. For example, he refuses to believe that alcoholism is inheritable, and he would not deny marriage to the criminal, nor even, so far as we can make out, to the lunatic. The only cases in which parentage is to be forbidden are those in which people are suffering from transmissible diseases, as to which this sceptic adds, "if there are such diseases." We cannot but think that Mr. Wells displays here a somewhat wilful obstinacy. That particular diseases are transmissible is a matter of medical knowledge, and we believe that the bulk of medical opinion strongly supports the theory that lunacy and alcoholism affect the offspring of those concerned. It is quite clear that Plato's plan for the production of fine citizens was not scientific, for, as Mr. Wells points out, the breeding of animals for a specific purpose is another matter from the breeding of mankind for an indefinite object. Moreover, it would be impossible to establish a

new republic in which such violence was done to the natural feelings as a speculative philosopher of even mind like Plato contemplated. But having said so much Mr. Wells abandons the task as hopeless, and does not venture on any suggestions. It is a matter at best for suggestion, until such time as adequate data shall be duly garnered; but it is probable that a conformity to natural and healthy conditions of mating results in the best offspring. Thus it is understood that the *mariage de convenance*, being an offence against a natural law, tends to militate against the production of healthy and wholesome children. Mr. Wells, it is true, in a passage of characteristic spirit, makes an attack upon the infallibility of Nature. In that, however, he is amply justified, for in common parlance the natural man is merely a dignified style for the savage; and, moreover, that identification loses count of the fact that man, being part of Nature, can never cease to be natural. But while we may grow to wear clothes, cut our hair, and indulge in other practices which do not belong to savagery, there are fundamental functions which suffer no change in the upward evolution.

Having discarded the unknown, Mr. Wells comes to practical problems. The nurseries fill, and we want to know how to deal with the tenants. The scope of the book is large, covering the treatment of the infant and the political conditions under which he must live. It will thus be seen that to write adequately of his subject the author must have devoted to it a lifetime. This he does not pretend to do. He offers merely suggestions which occur to a distinctive and individual thinker, and which may stir suggestions in others. Mr. Wells ploughs up an immense area of ground, and in his course he is infinitely interesting and often diverting. Since the whole problem of human regeneration is treated here, after a fashion, his book cannot fail to arrest and stimulate readers. It is discursive, even incidental, and it is not possible to mention a tithe of the questions with which it deals. Everywhere the author's criticism is acute and provoking. Thus, of language, he writes: "There is no reason why the whole fine tongue of Elizabethan England should not be at our disposal still," and he indulges in a vigorous philippic against those who would confine our noble language to the vernacular of the street. He refers bitterly to

"the barbarians of our streets, our suburban 'white niggers,' with a thousand a year and the conceit of imperial destinies. They live in our mother tongue as some half-civilized invaders might live in a gigantic and splendidly equipped palace. They misuse this, they waste that, they leave whole corridors and wings unexplored, to fall into disuse and decay."

This is a very happy figure; but when he adds his doubt "if the ordinary member of the prosperous classes has much more than a third of the English language in use," we experience some surprise. Shakespeare's vocabulary—and it was remarkably large—consisted of fifteen thousand words. And that is but a fractional part of the English language as set forth in the modern dictionaries, which run to several hundreds of thousands of words.

The subject of education is one which

receives most consideration from the author, as is only right. He is virtually a revolutionary, and never hesitates to proclaim his most radical views. He denounces piano-playing as part of the curriculum of schools. And he has these remarks on the teaching of English:—

"At present our method.....is a foolish caricature of the Latin method; we spend a certain amount of time teaching children classificatory bosh, about the eight sorts of nominative case, a certain amount of time teaching them the 'derivation' of words they do not understand, glance shyly at Anglo-Saxon and at Grimm's Law, indulge in a specific reminiscence of the Latin method called parsing....."

It will be seen that Mr. Wells expresses his hostility strongly. He as vehemently defends public libraries, with special reference to the free library. Yet even his gallant defence is unable to get rid of figures, and the fact remains that a pitiful morsel of bread is taken to the sack of fiction. Free libraries have by no means justified themselves as educational influences. But Mr. Wells's suggestion that "Guides" to serious literature should be issued and find place in these libraries is of real value, though not new. Similar ideas have occurred to many thinking people, who find young students wasting their time on inferior but pretentious volumes.

We wish it were possible to touch on more of the topics handled by this courageous writer, whose treatment of the imagination in regard to moral matters is a model of delicate understanding. Even when we are not convinced we feel disposed to be receptive, and even when the author is most dictatorial and autocratic we feel inclined to indulge him. His aim has been single, and his method sincere and bold. He has not boggled at conventional canons. His prime desire has been to insist, "as an indispensable instrument" for the maintenance and improvement of the State, on "a great, a contemporary, and a universally accessible literature." His earnestness is nowhere in question, and many of his suggestions have only the demerit of unfamiliarity. Those who are acquainted with the writer's other books will not need to be reminded of his vigorous style. He is at once lucid and graphic, which is not always easy. His thumbnail sketches of modern types in chap. v. are the racy work of the born novelist; the opening chapters are evidence of the trained scientific mind. When he is not overbalanced by an access of feeling, he is deliberately sane and just; the scales are balanced to a nicety; but he can be guilty of desperate outbreaks, even of bravado. In fine, it is not a cool, dispassionate Darwin or Spencer that pens these pages, but a man of imagination, very earnest, very full of knowledge, and sometimes rather reckless.

NEW NOVELS.

Petronilla Heroven. By U. L. Silberrad. (Constable & Co.)

As Miss Silberrad's plot develops it grows in effectiveness. From the first it looms mistily and vaguely in the background, making its existence felt by half words and suggestions. It is a more elaborate plot

than we expected from the author. If we see less of average human nature than usual, this is perhaps owing to the exigencies of the out-of-the-way material of the story. We find it a little difficult to know what to think of the strange, pale girl Petronilla Heroven, though she is drawn with care and skill. One wonders if the author was quite sure of her either. How, with her education, or want of education, and her solitary upbringing on a farm, she comes to be well informed on many points, a shrewd observer of "life" itself, and a competent judge of character is never clearly explained. We never, in fact, get inside her mental processes, and must take it for granted that solitary reflection, like experience, teaches. Of course, the mind and character of the girl are assumed to be of an uncommon shape and kind. The influence of a remarkable man known as the Woodman has also helped in forming her. He plays an important part in her personal career, and in the incidents and destinies of the people in the story—a story that is far from being commonplace, yet is not wholly satisfactory.

The Passage Perilous. By Rosa Nouchette Carey. (Macmillan & Co.)

THIS story includes—improbable as it may sound—a lady who wears elastic-sided boots, the Boer war, and the purchase of commissions. If these are not contemporaneous events we regret it and apologize. In any case these are not the principal persons and items. Neither is the parish which contains a vicar's wife who manages everybody's affairs, yet gets herself regarded as an angel not even disguised as an interfering mortal. As she talks people's affairs over not only with their friends, but also with their "foes-in-law," the wonder grows. A person of this kind is seldom tolerated in real life nowadays, and is only introduced into books to afford comic relief. Here the lady is—to use a horrid word—a serious factor, for the story has avoided even the appearance of humour. Its salient feature is fussy domesticity, including incessant discussions by women of the sort indicated above.

Our Lady's Inn. By J. Storer Clouston. (Blackwood & Sons.)

READERS will expect to be amused by Mr. Clouston, and we do not think the present volume need disappoint them. It does not seem likely that much thought has gone to its making, and the theme is not original. But it is amusing, and the author has a brightly facile pen. The heroine's name is Barbara, and when the story opens she has just returned to the home of her aunt in Scotland (she is an orphan) after two years' expensive "finishing" on the Continent. Though Barbara is not aware of the fact, the expenses of these two years have been defrayed by the middle-aged laird of Pettentrews, a widower with a rent roll of 12,000*l.* and a soul entirely governed by system. This amiable landowner has decided to honour the youthful Barbara by making her his wife, since, at this particular juncture, his theories demand that his ancestral home should be given a young mistress, to be

carefully schooled into her position by himself. Various kinds of pressure induce Barbara to accept the honour thrust upon her; but she does not care for her elderly admirer, and before the wedding day arrives she runs away, disguised as a man, loses the bag containing her own apparel, finds the London friends she came to seek absent, and finally, in despair, takes chambers in "Our Lady's Inn" as a young man. Her neighbour across the landing turns out to be no less a person than the son of the laird of Pettentrews, who for years has not been on speaking terms with his impressive parent. The end is easily foreseen, but it is with qualified liberality that the laird gives his blessing to the young couple. The story seems fitted for farcical comedy, its appeal being of that direct sort which is made up of conventionality with just the right faint spice of realism.

Ladies of the Manor. By G. B. Burgin. (Grant Richards.)

PRACTICE seems powerless to stale the glibness of Mr. Burgin. "And so the round of love runs through our lives," he cheerfully quotes upon the title-page of the present volume: a great and pleasing thought for the indefatigable maker of fiction. Upon opening this book the reader will be inclined to fancy he has come upon a parody of one of Miss Thorneycroft Fowler's efforts. Two ladies are engaged with tea and cigarettes, in a "blue and silver boudoir," and they babble what they suppose to be epigrams with almost alarming inconsequence:—

"Lady Fitzgibbon, however, had been reading Ouida, because Miss Smythe had told her to read 'Temporal Power'; if she had been told to read Ouida, she would have declared that 'Temporal Power' was the only book that a cultured woman could by any possibility tolerate!"

A terrible person this Lady Fitzgibbon. But we lose sight of her presently, while the lord of the manor struts his hour. He is supposed to be a dreamy person of scientific abilities with a weakness for dangerous chemical experiments; but, like his fellows in the book, whatever their supposed characters or positions may be, he converses with every one in the same dismal vein of epigram. However, he dies before the book is half done, and we are transported to Canada. The author's admirers will probably not be disappointed in this story, but we do not care for it ourselves.

The Ghost Ship. By J. C. Hutcheson. (Ward & Lock.)

ONE occasionally hears of good books going a-begging in manuscript among publishers, and never being accepted. It is not easy to realize that such stories can be true when one comes across a thing like 'The Ghost Ship' in print. It is possible that worse-written sea stories have appeared, but the reviewer is glad to say that they never came his way. One might easily forgive the author for writing of foressail, foretop-sail, and top-gallant sail on a schooner-rigged steamer, if only he had anything interesting to say about such phenomena. One might submit readily enough to

his explanation that fore-castle becomes "fo'c's'le," when it is "pronounced in nautical fashion," and that "veritable greyhounds of the ocean" cross the Atlantic nowadays within six days, if there was anything to commend; but there is not to us. However, there are all sorts of readers in the world, as well as a large variety of writers, so we append a small sample from which the quality of 'The Ghost Ship' may be judged:—

"The sun sank below the horizon that evening in a blaze of ruby and gold."

"It flooded the whole ocean to the westward, right up to the very zenith, with a wealth of opalescent light that transformed sea and sky alike into a living glory, so grand and glorious was the glowing harmony of kaleidoscopic colouring which lit up the arc of heaven and the wide waste of water beneath, stretching out and afar beyond ken. Aye, and a colouring, too, that changed its hue each instant with marvellous rapidity, tint alternating with tint, and tone melting into tone in endless succession and variety!"

Monsieur de Migurac; ou, le Marquis Philosophe. By André Lichtenberger. (Paris, Calmann-Lévy.)

M. DE MIGURAC is intended to represent the many-sided French noble of the generation which made 1789 and perished in 1793. The book comes very near to being good, but, as it falls a little short of its high ideal, must, we fear, be called pretentious.

MEDIEVAL LITERATURE.

The Chatelaine of Vergi: a Thirteenth-Century French Romance. Done into English by Alice Kemp-Welch. Edited with Introduction by L. Brandin, Ph.D. With contemporary illustrations. (Nutt.)—It is pleasant to think that the public for thirteenth-century romance is getting larger day by day. If the 'Chatelaine de Vergi' is not "second only to Aucassin and Nicolette," it has, at any rate, the advantage over most of its rivals of being very fully illustrated by the delicate ivory carvings of a mediæval casket, and their reproduction from the example in the British Museum is not the least of the merits of this pretty little book. Our feeling about Dr. Brandin's introduction is that of Tennyson's farmer: "He said what he ought to a' said, and then"—we come to the story. It is very unlikely that Dr. Brandin will ever find it in tapestry, it falls so far outside the proper range of such work—the delight of the eye and the pride of life. The translation is simple and accurate, and the text good, though *l* in lines 294 and 395 should surely be printed *i*. The chatelaine who dies for grief at finding, as she thinks, her lover false, the lover, the duke, and the duchess, who can neither of them keep a secret, and yet trust the others to do so, seem to-day too infantile to arouse anything more than the faint reflection of an interest; yet this story moved people for centuries to sorrow and compassion. We commend the little book heartily both to students of old French and to the reader who rightly looks to the writings of mediæval folk for the best picture of their life and conversation.

Légendes du Moyen Age. Par Gaston Paris. (Hachette.)—The publication of these five essays serves to emphasize our regret for the loss which the study of mediæval literature has sustained in their author's death, the loss not only of a great originating force, but also of the intermediary between a whole school of research and the public of the day. His life

was devoted to teaching and study, and considerable as is the bulk of his writing, it counts comparatively little in estimating his influence on his contemporaries. Some idea of the weight of his spoken discourses can be obtained from the few reprinted in two admirable little volumes, 'La Poésie du Moyen Âge,' which consist in the main of introductory lectures to his courses at the Collège de France. They were learned without being dryas dust, popular without being shallow, models of what such lectures should be. It is to be feared that much of his teaching, cast into no permanent shape, is doomed to be lost, though we welcome the statement that a collection of his more purely scientific papers will be published.

'Roncevaux' and 'Le Paradis de la Reine Sibylle' are two contributions to the critical study of those legends, introduced by the story of visits to their sites. Roncevaux has already been described by several writers, but, as was to be expected, M. Paris added to and completed their accounts. The second essay is one to which students will turn with interest. Antony de la Sale, the author of 'Jehan de Saintré,' of the 'Quinze Joies de Mariage,' and of the 'Cent Nouvelles Nouvelles,' had written about 1440, for the young prince he was educating, a work called 'La Salade,' a pell-mell compilation of morality and history in thirty books. The fourth book treats of the Mountain of the Sibyl, and of what he saw and heard there on his visit in 1420. In a cavern near the summit of the Monte della Sibilla, which lies between Norcia and Ascoli, is the entrance to the paradise of Queen Seibille. The visitor, so legend reported, might enter freely and leave on the ninth or the thirtieth or the 330th day of his sojourn, but if he did not depart then he must stay for ever. On Friday at midnight the inhabitants of this paradise became serpents for twenty-four hours, returning on the morrow to renewed youth and beauty. A German knight and his squire stayed there in the fourteenth century for a year, and then, repenting, sought pardon from the Pope, which was not refused, but delayed. The squire, however, regretting his earthly paradise, deceived his master by a story of threatened excommunication, and the unhappy pair returned to their hosts. We have here, it will be seen, the Tannhäuser legend.

Another visit to the Queen is described in 'Guerino il Meschino' (written in 1391), where the adventurer, not having sinned, is duly pardoned by the Pope, and here the lady of the cave is identified with the Cumean Sibyl. Other testimony is quoted showing in the essay the widespread belief in the legend through the fifteenth century, especially in Germany, in which country apparently the Sibyl was first identified with Venus. But that the legend must be older appears from the fact, which M. Paris does not here mention, that "Seibille l'Enchanteresse" was one of the fairy queens who chanced upon the sleeping Lancelot in the thirteenth-century edition of his story.

The next essay, on 'Tannhäuser,' closes the subject. M. Paris, dealing with Wagner's choice of subjects considered German, but really imitated from the French, instances 'Tristan,' 'Perceval,' and "sans doute Lohengrin." "Sans doute" would hardly allow a student to infer that there is no French text older than the German; but worse follows:—

"A vrai dire, derrière la forme française copiée dans les poèmes allemands on entrevoit pour ces thèmes une forme primitive bien plus ancienne, mais elle n'est pas germanique, elle est celtique, elle est née dans cette race poétique par excellence, dont faisaient partie les Gaulois, nos pères.....C'est dans l'imagination rêveuse, mélancolique, et passionnée de cette race que se sont élaborées, sinon formées, — car beaucoup d'entre elles remontent à un passé plus lointain encore, — les plus belles fictions du

moyen âge. Elles se sont perdues dans leur langue originaire, mais au XIIe siècle, ayant exercé sur les Français une incomparable fascination, elles prirent une forme française."

It may be said that this language can mislead no student. M. Paris "catches glimpses" of a literature of which no traces exist, which, by his own account, exercised an incomparable fascination on the French of the twelfth century, while it was in a language they could not understand. Any scientific reader recognizes the value of this sort of stuff when he stops to think, but young women in American universities read it, write "College Monographs" filled with undigested scraps from the notes of German dissertations, and waste time and energy in building superstructures on a swamp where foundations are impossible.

It is a relief to turn to the two essays on 'Le Juif Errant.' At one moment, indeed, we almost feared that he, too, was a figment of the proto-Celtic imagination; but the second essay gives the results of later knowledge. The subject of longevity seems to have preoccupied many minds in the twelfth and thirteenth centuries; witness the examples quoted by Roger Bacon as well as those cited by M. Paris. The Wandering Jew myth seems to have come into being at this time among the French established in Syria, and the name given to him was Jean Bouteleu. The story spread through Italy to the rest of the Romance nations, and still subsists in Brittany. On the other hand, a form of it passed into Armenia and came thence to England, where it first appears in Matthew Paris. From this mention in history are derived the German and Northern legends of the seventeenth and eighteenth centuries. Both essays are full of interest, but it is doubtful whether the editor of the volume would not have been better advised to abridge the first considerably. The volume closes with a study and a text of the 'Lai de l'Oiselet'—the French form of Lydgate's 'Chorl and the Bird'—which was privately printed some years ago.

TWO BOOKS ABOUT WALES.

A Book of North Wales. By S. Baring-Gould. (Methuen & Co.)—So many books have been written about North Wales that a new one must have some special merit to justify its existence. It cannot be said that Mr. Baring-Gould's volume possesses any such merit. Its purpose and scope are declared to be the simplification of Welsh history (which is truly described as a puzzle to most Englishmen) for the use of intending visitors. Unless their historical sense is abnormally developed, they will fail to grasp the outlines of the complicated story of the Principality from the scrappy account given here. Its style is disconnected to a repellent degree, and often sinks to the level of the "terrible tripper," for whom the author affects to feel the utmost scorn. Gildas is described as a "sixth-century counterpart of Mr. Cutcliffe Hyne's Capt. Owen Kettle, a curious combination of narrow religiousness and foulmouthedness" (an inaccurate characterization, by the way, of that redoubtable Welshman), and Maelgwn Gwynedd, whom that "snarling cur" assailed so fiercely, as a "bold warrior, but terribly nervous about his health, for when the Yellow Plague broke out he took to his heels." Nor are the facts of the narrative always above question, any more than the style, and the unsuspecting tourist should have been cautioned that many of the statements which he will consider most interesting are as yet unverified conjectures, in spite of the authoritative manner of the narrator. Much of the philology has the sole merit of cocksureness; but the folk-lore is more interesting, and the stories and digressions are occasionally humorous. Mr. Baring-Gould has been much impressed by the

"intellectual superiority of the Welsh peasant to the English country bumpkin. He reads more, and above all thinks more. He is more susceptible to culture, more appreciative of what is poetical and beautiful."

At the same time, the opinion is expressed that his Nonconformity has stunted some of his faculties. "We talk of the Irish peasantry as priest-ridden, but the Welsh are in almost as strict subjection to the opinion of their chapel body." The book is illustrated by a large number of excellent photographs, many of which, however, have no connexion with the letterpress. The index is absurdly inadequate.

Highways and Byways in South Wales. By A. G. Bradley. (Macmillan & Co.)—This book is on the whole a very satisfactory performance, and may serve to divert a portion of the stream which flows into the congested lodging-houses of North Wales to the almost equally picturesque southern portion of Wales. Mr. Bradley spent six months in the country in the preparation of this work, and was impressed by the "light-heartedness and comparative effervescence of a South Wales country crowd" as compared with the gatherings of the Welsh of Gwynedd. He first of all deals with much-abused Radnorshire, the Cinderella of the Welsh counties, and sees in it "a delightful Arcady, where the best rustic English in Britain is spoken," and where the folk-lore would find his best hunting-ground. Then the valley of the Wye, and especially the upper reaches of the river (for, like Shelley, he found the lower reaches comparatively tame and uninteresting), compel his fervent admiration. From the Wye he proceeds to the Vale of Toway, "the heart of old South Wales," to which, "with its own peculiar charm, its own environment, and above all its own strenuous memories," he does ample justice. From Carmarthenshire he journeys to "the sweet shire of Cardigan," the county of parsons, preachers, and pigs, as the ancient local peasantry has it. He appreciates the marked individuality of the "Cardy":—

"Other Welshmen look on him as a somewhat distinct specimen of their family, and with a mixture of respect and the other thing that I cannot quite define, and do not wish to. In some ways he is the Paddy of Wales, in others quite the opposite, being noted for industry, independence, and a genius for the main chance."

It should be mentioned, too, that in Cardiganshire and Carmarthenshire Mr. Bradley finds the quaintest and most picturesque thatched cottages in the world:—

"The body of the house is generally one-storied, and, whether of mud or stone, brushed over with white or coloured wash, but the roof is a thing of joy and a work of art that throws the thatched cottages of Devon or Northamptonshire, the best of their kind known to me in England, hopelessly into the shade."

From Cardiganshire he crosses into Pembrokeshire, the racial composition of which he rightly emphasizes:—

"The northern half of the county, speaking almost literally, is as Welsh as Cardiganshire in blood and speech. The southern half in both particulars is as English as Hampshire. A curving line runs from west to east across the centre of the county, dividing these communities so sharply that in some places they actually face each other across a village street. Across this line there has been no social trafficking, no intermarriage, no sympathy of any kind to speak of. But a deep-rooted prejudice, coupled with a general inability to understand each other's tongues, has been going on for eight centuries, in spite of the fact that since mediaeval times there has been no fighting or quarrelling, not even a difference in religion or creed, to help sustain a condition of things which has surely no parallel in Europe."

From Pembrokeshire he goes to Breconshire, and concludes the book with a description of the central and southern portion, "where its heart most loudly beats," namely, the Vale of Usk. Glamorganshire and Monmouthshire he

omits altogether, partly because of exigencies of space, partly because their scarred and altered surface renders them less attractive. Wherever he wanders, Mr. Bradley has a vivid sense of the procession of history through the becastled valleys and wild mountains which he describes sympathetically and, at times, almost eloquently; and he gossips pleasantly about many a stirring episode from the Norman irruption to the fiasco of the French invasion of Fishguard. It is curious, however, that he nowhere refers to that extraordinary series of disturbances—the Rebecca riots. He has an eye, too, to eccentricity of character, and relates many strange anecdotes about such personages as Twm Sion Catti, the Hangman's Friend, Kilsby Jones, &c. Much space is allotted, also, to the literary associations of the country. Those centring around Shelley at Cwm Eilan are the most interesting to English readers. It appears that an old woman, who was alive in 1878, remembered the poet as

"an eccentric but winsome-looking lad who used to amuse himself by descending the rushing torrent of the Eilan on a plank, and on one occasion, at any rate, she could recollect him sharing his narrow bark with a protesting cat."

A notable omission from the list of English literary men connected with South Wales is James Howell, the author of 'Epistole Hoeliane', though his less-known brother Bishop Howell is numbered among the worthies of Llangamarch; and Welshmen have some reason to grumble that so few of their innumerable bards, among whom they claim to have several poets, are mentioned—Dafydd ab Gwilym being almost the only one who receives adequate recognition. The book is disfigured by countless small inaccuracies, and it would have been well if the author had submitted the proof-sheets to a Welsh scholar, the spelling of Welsh words being irritatingly inaccurate. Toasted cheese is irretrievably to a Welshman as "cause bobl"; and the description of the South Welsh speciality in the line of broth, "cawl" (misspelt "cow"), as a "part or whole of an animal, usually one whose marketable value is doubtful, a cow of mature years, for instance, stored in salt or brine," is astonishingly incorrect. There are abundant illustrations by Mr. Frederick L. Griggs, most of which are strikingly successful, and a very fair index.

JUVENILE BOOKS.

The Crimson Fairy Book. Edited by Andrew Lang. (Longmans.)—Mr. Lang, who yearly, or almost yearly, stands godfather to a very prettily got-up and good collection of stories, again explains that he is the editor and not the author of them. He does so rather despairingly, and "so far as ladies and children are concerned he does it to no purpose. They still ask him 'how he can invent so many?'" 'Lovely Ilonka' is a very pretty story, but it is far from being the only one in the book worthy of this designation, and it is "own brother," as they say in the north of England, to a host of stories of much the same kind. 'The Boy who could keep a Secret' is also good. He had this peculiarity about him:—

"At first sight you would not have thought that he was different from a thousand other little boys; but then you noticed that by his side hung the scabbard of a sword, and as the boy grew bigger the scabbard grew bigger too. The sword which belonged to the scabbard was found by the boy sticking out of the ground in the garden, and every day he pulled it up to see if it would go into the scabbard, but though it was plainly becoming larger and longer, it was some time before the two would fit."

Of course one day while the boy is crying after a beating which his mother has given him, because he would not tell her about a wonderful dream he had, the king comes driving by, sends to ask why the boy is in such distress, and, when told, expresses a wish to adopt him,

telling the mother that if she will consent to this he shall live in the palace and when he grows up marry his prettiest daughter. In the days of the fairies, indeed, to have a cruel mother or stepmother was a certain passport to worldly advancement.

The boy went, but not without taking his sword with him.

"Why were you crying so bitterly in the garden?" asked the king. "Because I would not tell my mother my dream, your majesty."—"And why would you not tell it to her?"—"Because I will never tell it to any one until it comes true," answered the boy.—"Won't you tell it to me?" asked the king, in surprise. "No; not even to you, your majesty," he replied.—"He has a secret which he will tell to no one," said the king to his three daughters, one day, and each said in turn, "He will tell it to me," but he only said, "I will tell nobody till it comes true, and I will beat any one who asks me."

The king, when he heard this, ordered his servants to take him away, and not allow him to enter the palace again until he came to his senses. So he lived among the servants till his seventeenth birthday. Meanwhile the two elder princesses marry; but we do not despair, for we know that it is always the youngest princess who is the heroine of a fairy tale.

One day the youngest princess is dull, and goes to the servants' quarters for amusement. There she sees this young man, and thinks him much handsomer than all the young princes who had asked her in marriage, and then she remembered who he was. "Tell me your secret, and I will marry you," she said; but the boy only gave her the beating he had promised her. Of course he was condemned to death, and rescued from the gallows by a king who chanced to pass by. And so the story goes on; he beats two princesses in turn, but marries the third, and, as her husband, becomes, as foretold in his dream, King of Hungary. Mr. Ford's illustrations are, as usual, graceful and spirited, a great addition to the book. We are beginning to look forward with regret to the time when the fairy stories will be used up, and suggest that when that time comes, Mr. Lang should produce a volume of ghostly tales appropriately clad in grey.

In his preface to his very interesting little book on *Children's Rhymes, Games, Songs, and Stories* (Paisley, Gardner) the compiler, Mr. Robert Ford, tells us that "they have been gathered with patient industry from wide and varied sources," and we can readily believe it, for the collection is fairly large, and it is carefully made. He speaks of it as "the first really sincere effort to collect in anything like ample and exclusive fashion the natural literature of the children of Scotland," but we do not quite see why he does so, for most of the rhymes and superstitions of Scotland are just as much at home in the north of England. Anyhow the collection is a good one for students of folklore as well as children.

Of course in a book of this kind most readers will find that some rhymes with which they are familiar are omitted. We remember one which Mr. Ford does not give. It is a counting-out one, and refers to the calling of the man who is to marry the girl who searches thus into futurity. She takes a bit of some grass which has run to seed, or touches a long row of beads in her necklace, one by one, while repeating the words:—

Soldier? Sailor? Tinker? Tailor? Runagate? Parson? Thief?

and when she touches the last bead she knows that when she marries her husband's calling will correspond with the word then on her lips.

We can add another "counting-out" game to Mr. Ford's collection. It possesses as little elegance as most of them:—

Tig, tag,
Buzzom (broom), bag,
Lash, bat,
Polson.

This means that a child goes round giving a little blow to each child in turn, and the one with whom it ends has to go out of the game until he or she can in turn pass it on. Each child runs away when the enemy approaches, but must run within fixed limits.

Dr. Gordon Stables is as breezy and hearty as ever in his story of *An Island Afloat* (Nisbet & Co.). His villain is not very real; but that does not matter, perhaps. The party, who go forth to search for a lost son, meet with delectable adventures, including an antediluvian sea-serpent, which ought to delight Mr. T. P. O'Connor. Our only complaints concern the over use of the "vivid" present tense and the explanations of mild jokes.

The Religious Tract Society send us several volumes. The veteran author Hesba Stretton, who has been writing for more than forty years, has explained *The Parables of our Lord*. The Bible text in each case is printed, and a practical exposition follows. The natural but difficult interpretation of the story of the unjust steward seems rather shirked; otherwise the comments are to the point, commended by their simplicity, directness, and lucidity.—*The Woman of the Well*, by Frances C. Houston, is a modern story for, we presume, elder girls. We meet a modern Irish girl, who does not pretend to be cultivated, yet writes remarks on her copy of Marcus Aurelius. A lady doctor and a rather melodramatic secret add to the interest of the story, which with a little more skill in arrangement would have been well above the average of such things.—*In By Love Impelled*, Harriet E. Colville shows the experience in the use of her materials of a practised hand. She tells her story of a young clergyman and his sisters well; but we think that changes of character are too crudely exhibited.—*Ilderim the Afghan*, by David Ker, is one of the best books for boys we have read for a long time. There is plenty of adventure in India for some white boys, who get much excitement and profit out of helping two brown boys. The author knows his ground well, and includes some capital descriptions of Bombay and other Indian institutions.

Many must remember with affection *The Coral Island*, and we welcome the new edition of this issued with coloured illustrations by Messrs. Nelson & Sons.

Messrs. Nisbet & Co. send us *Little Degchiehead*, by the author of 'Little Black Mingo,' who here repeats with success the excellent vein of that juvenile classic.—*The Old Nursery Rhymes*, illustrated by Anne Batchelor (same publishers), are attractive in a similar form, though the artist overdoes a rather crude blue in his pictures.—An overdose of blue is also a dominant feature in *Denslow's Night before Christmas* (Heinemann). Mr. Denslow is the artist, and the verses by Clement C. Moore are spirited, easy to read and understand. Adults and children alike may think the introduction by Grace Duffie Boylan affected and unnecessary. If the book is good—and it is—why not let those who get it say so? The artist's pictures, though rather elaborately fantastic, are effective.—*In Turry-Topsy* (Skeffington) some liberties are taken with the old rhymes, which we forgive Mr. Gunn Gwennet in consideration of his supply of gay pictures.

The Child's Book of Knowledge (Grant Richards) is printed in an excellent, large type, while the full-page illustrations by Harry Rountree will repay careful examination of their details. The text is in the naïve style of comment now fashionable, and we think the whole will please the nursery, and teach some geography, not to speak of some English grammar, if proper attention can be brought to bear on it.

The Animal Game Book, also by Harry Rountree (Allen), is a handsome book, upon the cover of which a facetious kangaroo is playing leapfrog with a preternaturally solemn brown bear. Fashions affect children's books as much as those of their elders, and the animal story is now much in vogue. There is a picture to each page of matter, and all sorts of children's games as played by wild animals are exhibited. The idea should, we think, be popular.

Silver Bubbles (Nelson & Sons) is a new book of nursery rhymes which are commended by the clever pictures of Ruth Cobb, which are both bright and amusing. The rhymes, however, might run better, and are not free from obvious padding which will mean little to children.

The Rubbish Alphabet, by Gerald Sichel (Sonnenschein), supplies a spirited picture for each letter which ought to make these Cadmean elements attractive.

An established favourite which will bear re-reading is *The Bad Child's Book of Beasts*, now published by Messrs. Duckworth & Co.

OUR LIBRARY TABLE.

MR. FISHER UNWIN publishes in the excellent "Story of the Nations" Series a sound history of *Parliamentary England*, which, however, is concerned only with accepted principles, and stops accordingly at the Reform Bill. Mr. Edward Jenks, the author, explains that his real theme is the evolution of the Cabinet system between 1665 and 1832. The chief fault we have to find with the performance of his task concerns Wilkes. In the series of forty-seven "portraits" by which the volume is illustrated, Wilkes alone is represented otherwise than by a more or less truthful presentment. The title is "portrait by Hogarth," but the print is the well-known vile caricature, altered in this, as in one other version, by the omission of the devil whispering in the ear. Excellent portraits of Wilkes are plentiful, and there is no excuse. The text is to match: "John Wilkes was a notorious demagogue of infamous character."

MISS MEAKIN'S *In Russian Turkestan* (Allen) is a bright volume, chiefly on the Sarts, well illustrated by photographs, and much to be commended. "M. Lessar, formerly the Czar's ambassador to London," startles us when we are near the end of a pleasant record.

MR. W. E. ADAMS'S *Memoirs of a Social Atom* (Hutchinson & Co.), 2 vols., are certainly vivacious journalism, but they can hardly pretend to be literature. As compositor, pressman, republican propagandist, and agitator in various causes, he has undergone many strange experiences and encountered many singular men. His most interesting chapters concern the Chartist leaders, and while he by no means exaggerates the courage and sincerity of George Julian Harney, he is fully alive to the bombast and instability of Feargus O'Connor. But as to a later group of democrats—Charles Bradlaugh and his associates, including the unhappy James Thomson—Mr. Adams has little that is really fresh to tell, though he wrote as "Caractacus" for the *National Reformer*. As he ingeniously confesses, he has found difficulty in discriminating between what interests himself and what interests the reader. He would have been more successful, perhaps, if he had included more about his personal adventures, whether as a compositor out of work and on tramp or as the author of the pamphlet on 'Tyrannicide' which got Mr. Truelove into trouble, and less general reflection on changes in fashion and manners. Most of us are aware, either from our reading or our own recollections, that professional rowing has

declined since the sixties, and Mr. Adams is only echoing commonly heard opinions when he indulges in vigorous denunciation of modern cheap literature. But the old school of strongly individualist Radicalism stands in much need of its historian, particularly with regard to its extra-Parliamentary side. It seems a pity, therefore, that Mr. Adams has not made a more systematic attempt to record the doctrines and influence of that generation of which the veteran Mr. G. J. Holyoake must be one of the last survivors. The sketches are capital, so far as they go, but they miss the qualities of finished portraiture.

We have received from Messrs. Stevens & Haynes a little volume containing Mr. Justice Darling's *Scintille Juris and Meditations in the Tea-Room*, originally published anonymously and at separate dates. The political reflections appear to suffer from being placed in proximity to the legal. Written several years before their author entered the House of Commons, they consist, for the most part, of somewhat ponderous paradoxes. Mr. Justice Darling occasionally coins a clever aphorism, such as "Allies are but enemies having some common foe," but the greater part of his satire on government by party and so forth is bluntly edged. The 'Scintille,' on the other hand, exhibit a pretty wit, particularly when their author proceeds to travesty the style of various eminent judges, now no more. He has hit off Sir Fitzroy Kelly, with his inveterate tendency towards over-subtle refinements, to the life, nor is he less successful with the abrupt colloquialisms of Lord Esher. Why should not Mr. Justice Darling give us, in the next edition of his brightly facetious essays, a parody of his own mannerisms? The colophon by the late Sir Frank Lockwood, placed between the 'Scintille' and the 'Meditations,' invests the majesty of the law, in the person of a judge, with quaint and birdlike properties.

Gossip from Paris during the Second Empire, being the correspondence (1864-9) of a Mr. Peat, who wrote for the *Morning Star*, selected by A. R. Waller (Kegan Paul), would have been worth reprinting if it had been better corrected, passed through the press, and indexed. The blunders are not very numerous, but they are very sad, as witness "the popular romance writer, Viscount Tounson de Jerrail."

MESSRS. HUTCHINSON & Co. publish *Representative Government and War*, by Capt. Charles Ross. It may have been right or wrong, wise or unwise, for Lord Salisbury to cede Heligoland to Germany behind the back of Parliament, but the crime, as Capt. Ross appears to think it, though committed, as he says, "under representative government," was not committed, as his phrase suggests, on account of the existence of such government. Capt. Ross writes: "Criticism of generals, appearing in the public press, tends to destroy the confidence of an army..... Compared with these, blasphemy and indecency..... are matters of no concern."

Essays in Buff (Walter Scott Publishing Company) offers a not uninteresting series of papers by a writer who desires, in the interests of good breeding in the strict sense, a return to simplicity. The first two chapters are, however, rather belated. The prudishness therein attacked is surely early or mid Victorian. The most important chapter in the book is that entitled 'The Arlington Community,' in which the writer describes a Utopia of a somewhat strange kind. Of course, like all new experiments, it takes place in America. Whether the chastity which is promoted in early and later life by various means is of a very real kind, people of old-fashioned ethical notions may question. But it

must be admitted that the writer describes his ideal with as much delicacy as so difficult a subject permits, and even that he is at times very persuasive. The last chapter is a really beautiful vision. Christ appears to converse with Hermes on the one hand, the representative of Greek ideals of natural development, and with St. Paul and St. John, the types of Christian renunciation, on the other. The vision is an attempt to amplify the maxim "First that which is natural, afterwards that which is spiritual," and is a protest against the ideal of "Ghastly glories of saints, dead limbs of gibbeted gods." As usual in such cases, the more extravagant notions of Christianity are taken as typical, and no one can say that the Apostles are treated fairly. Still there is a good deal in the author's plea, certainly as against a mode of teaching which, though by no means popular just now, used to be so at one time.

THE new number of the *Hibbert Journal* contains some interesting matter. Prof. Jones continues his article on the 'Present Attitude of Reflective Thought towards Religion,' and therein develops the attack on "Pragmatism," and especially Prof. William James, which was adumbrated earlier. It will be interesting to read the reply which the article is sure to evoke. Mr. Stout criticizes with much acumen Myers's conception of the 'Subliminal Self.' Among the discussions there is an arresting criticism of Mr. Dickinson's article on 'Optimism' by Mr. Pinchard, and a protest against Mr. Philip Sidney's account of 'Liberal Catholicism,' by Father Taunton. The Abbé Loisy's now famous work is also ably treated. On the 'Virgin Birth' Mr. Beeby repeats his well-known views, showing how, from his standpoint, the miracle is not a help but a hindrance to say that doctrine.

MESSRS. SCHULZE & Co., of Edinburgh, send us a beautiful specimen of binding and printing, *Poems by Shelley*, on Whatman hand-made paper. The page is ample, the type is excellent, worthy of the matter, and the fortunate few who secure a copy of this limited edition will treasure it among their choicest books.

Lords and Ladies, by R. Murray Gilchrist, is a collection of thirteen stories, mostly of eighteenth-century life in the Derbyshire Peak country, by an author who would seem to be deeply imbued with quaint fancies and conceits. Several of these stories, such as 'Dryas and Lady Greenleaf' and 'The Country Wedding,' are really exquisite little vignettes: mere fancies, fantastic as pictures seen in dreams, but most delicately wrought, and presented with rare grace and restraint. 'The Country Wedding' is worthy of preservation, an idyllic study of rural manners, sweet-savoured as a poem by Goldsmith. 'The Grotto at Ravensdale,' on the other hand, like 'Ignis-Fatuus' and one or two others, is weirdly uncanny enough to remind one of Poe: full of grotesque sadness, and misty, semi-supernatural tragedy. The writing of all the stories is workmanlike, and much real artistry has gone to the making of the book, which is published by Messrs. Hurst & Blackett.

MESSRS. DUCKWORTH & Co. have sent us a new and dainty edition of *The Damsel and the Sage*, by Elinor Glyn, which contains some tolerable worldly philosophy in whimsical form, and some maxims which are hoary enough perhaps to be new—in boudoirs, at any rate.

MESSRS. CASSELL'S pocket editions of Stevenson's *Kidnapped* and *Catriona* are delightful, the form being both choice and convenient.

WE have on our table *Viscount Dundee*, by L. A. Barbé (Olliphant, Anderson & Ferrier),—*Emerson: a Lecture*, by A. Birrell

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PENN'S 'FRUITS OF SOLITUDE.'

IT has lately been said that, although that very popular little book the 'Fruits of Solitude' has always of recent years been confidently attributed to William Penn, there is little or no external evidence of his authorship. It is therefore of particular interest that, through the courtesy of Miss Sophy F. de Rodes, of Barlborough Hall, Chesterfield, I am able to produce such evidence.

Among her family papers, Miss de Rodes has found an unpublished letter, written in 1699 by Lady Rodes, the widow of the first baronet, Sir Francis Rodes, to her son, Sir John Rodes, who was staying with Mr. Henry Goldney "in White Hart Court, in Grace-Church Street, London." All these people were Quakers, and in the inner circle of Quakerdom at the end of the seventeenth century. Lady Rodes writes:

"I desire thee to buy me 6 books of W. Penn's 'fruits of solitude, I wd have unbound for cheapness, & 2 bound, for I thinke y^m Excellent Pithy books & may do good to be sent abroad; in all eight.....I desire thee to let me know w^h y^e thinks of coming home & how y^e likes London in winter & also I desire to know if y^e enjoys W. Penn's company sometimes & how he does & rem^y my kind respects to him."

The Rodes were familiar and warm friends of Penn. Sir John, to whom this letter was addressed, became the owner of the original MS. of Penn's 'Advice to his Children,' to which he wrote a preface, which has perhaps never been published. There are four letters of Penn's to Sir John Rodes among the papers at Barlborough Hall. Lady Rodes's confident attribution of the 'Fruits of Solitude' to her old friend may therefore, I think, be taken as final.

I take this opportunity of adding an item to the bibliography of this book. No edition of 'More Fruits of Solitude (being the Second Part)' earlier than 1718 has hitherto been described. My friend Col. W. F. Prideaux has been kind enough to communicate to me the fact that he has secured a copy of an edition of 1702. This must be the first. The point is interesting as showing that Penn must have put it through the press immediately after his return from America. These were, evidently, fruits of his solitude in Pennsylvania. Col. Prideaux obliges me with this collation of the title-page of the rare little volume:—

More | Fruits of Solitude : | being | The Second Part | of | Reflections | and | Maxims, | Relating to the | Conduct | of | Humane Life. | London, Printed and Sold by T. | Sowle, in White-Hart-Court, in Gracious-Street, 1702.

T. Sowle was Penn's regular publisher, and it is to be noticed that it was in White Hart Court that Sir John Rodes was lodging with Mr. Goldney in 1699. He had not far to go to carry out his mother's commission.

EDMUND GOSSE.

NOTES ON JUNIUS.

IV.*

THE May number of the *Gentleman's Magazine* for 1772 informed the public that "Fingal, a Poem, in Six Books, by Ossian," had appeared. This work was the subject of much discussion. Another, mentioned before it, has passed unnoticed, despite having such an attractive title as "Political Poems: a Compilation. By Junius." Two months earlier, the publication of 'The Letters of Junius' was chronicled in the same magazine.

Several years have elapsed since I first saw the title which I have just written, and stated in the *Athenæum* my futile search for the pamphlet. The 'Compilation' was not mentioned in any of the works concerning Junius which I had read, not even in the 'Papers of a Critic,' by Mr. Dilke, whose eye for anything curious was as keen as his judgment on its merits was sound. I found the work named in Watt's 'Bibliotheca,' though, owing perhaps to a blunder in copying, the title there given is 'Political Pieces.' A very accomplished friend, who has departed life since then, kindly offered to ascertain from a highly competent authority, who was one of his colleagues in the British Museum, whether he could not help me. This was Mr. G. K. Fortescue, now Keeper of Printed Books. He wrote on December 7th, 1889, that no copy was in the Museum, neither was the work named in the catalogue of the Bodleian Library, the Advocates' Library in Edinburgh, that of Trinity College, Dublin, the Huth Library, and the Chatsworth Library. Moreover, the title did not appear in other noteworthy catalogues. Mr. Fortescue further said he considered it curious "that a book, even though it be only a pamphlet, as this was, I suppose, should entirely disappear from the world a century after its appearance." Since these words were written I have shown Mr. Fortescue a copy of that pamphlet, which is certainly very rare. I refrain from styling it unique, because I have frequently observed that when a copy of a book or pamphlet which is supposed to be the only one in existence is produced, other copies are unexpectedly discovered.

On the paper cover are the words, "Political Poems, compiled by Junius. [Price one shilling.]" The title-page reads as follows:—"Political Poems: a Compilation by Junius. London: Printed for the Compiler, And sold by S. Crowder, Pater-noster Row; and J. Cooke, No. 85, near the Royal Exchange, Cornhill. 1772." I am glad to say that this pamphlet furnishes no direct clue to the authorship of the letters signed "Junius." That writer's knowledge of human nature was as profound as Swift's, and what he wrote to Wilkes on September 18th, 1771, remains true to the letter: "At present there is something oracular in the delivery of my opinions.....The mystery of JUNIUS increases his importance." When the papers are published which shall prove the identity of the real Junius, the subject will lose its interest and discussion will be sheer waste.

The short preface to the pamphlet runs as follows:—

"That Poetry is an incentive to every virtuous and praiseworthy Action, is manifest from the strange effect it hath always been known to have over the most rude and uncivilized people.

"The Bards in every kingdom have called in the aid of Poetry, whenever they wanted to rouse their followers into action, and excite them into a species of enthusiastic heroism. The Persons slain in Battle have been lamented in strains the most elegiac [*sic*]. The Lover's anguish has been soothed, and the Warrior hath been stimulated to perform deeds highly conducive to his country's welfare. Such were the effects of Poetry even when uncorrupted by the fashionable enervating luxuries so prevalent in what is called the most civilized state.

"The Art however has not entirely lost its power. In our own times, even in this vicious age, when public spirit is treated as a chimera, a Poem written

with judgment and genius will call up our latent feelings, and inspire us with the passion it was designed to convey.

"True Patriotism is a glorious virtue; the welfare of this kingdom depends upon its taking possession of the minds of individuals: on which account no labour should be spared to diffuse what is so essential to our political happiness. In conformity to this opinion, we have determined to present the Public with some spirited poetic pieces, which, at the same time that they please, may cherish these patriotic feelings with which every breast should be warmed. Our designs will be answered, if the people of England are, by this little Collection, incited to love their Country more; and we shall not think our labour fruitless, should the pieces serve to fan the dying embers of Patriotism, and keep alive its flames in the hearts of all our fellow-subjects."

I question whether these poetical pieces could invigorate languid patriotism. They number fourteen. Four are by Churchill. The opening one is from his 'Independence,' in which a sneer at the Duke of Grafton may have added to its value in Junius's eyes. The second is an extract from 'The Poor Man's Prayer,' a poem addressed to the Earl of Chatham. Mr. Mason's ode 'To Independence' is chosen for the fourth extract. An added interest may be felt by the readers of this extract when they recall that, on the only occasion of Mr. Dilke amusing himself by speculating as to a possible Junius, he set forth many plausible reasons in favour of Mason. The fifth is taken from the 'Description of the Manner of Life of a Celebrated Writer: written by himself.' The sixth is entitled 'The Apology of Kings: from the King of Prussia to his Private Secretary, M. Darget.' Goldsmith's 'Description of Holland and England' is the seventh, which is followed by an extract from Churchill's 'Author' and 'A Dialogue' by him. 'The Deserted Village' supplies material for the ninth extract. The tenth is taken from Churchill's 'Gotham.' No author's name is prefixed to the eleventh piece, which is rapid twaddle, under the title of 'Thoughts on True Nobility and False.' The twelfth is 'The Soliloquy of Demopholis after having slain Phraates, a tyrannical Persian.' The thirteenth is Addison's 'Address to Liberty.' Writing at a distance from a good library, I cannot verify the authorship of all these pieces. Some may have been by Junius. He could tag rhymes as well as many contemporaries who were styled poets. Yet, if he had written verses only, no rational person would have had the least curiosity about his true name.

Before quoting the fourteenth piece, I must call attention to the letter from Junius to Lord North which was reprinted in No. 3957 of the *Athenæum*. I wrote, by way of introduction to it, that, as it had not appeared in the *Public Advertiser*, it was excluded from George Woodfall's edition of Junius's letters published in 1812. The gist of the letter to Lord North is a protest against his conduct concerning "an injured princess of England, the Queen-Consort of Denmark." This letter appeared in the *Gentleman's Magazine* for March, 1772, the month and the year in which Woodfall's edition of the collected letters of Junius, with a dedication and preface from the author, was published and noticed. In the number of the *Gentleman's Magazine* for May in the same year the "compilation" by Junius of political poems is an item in the catalogue of new publications. It seems to me that there is a close connexion between the writer of the letter to Lord North and the composer of the following lines, which are headed: "Menelaus was the Cause of his own Wrongs. An antique Poem. Addressed to the King of Denmark":—

When Menelaus from his house is gone,
Poor Helen is afraid to lie alone;
And to allay these fears (lodg'd in her breast)
In her warm bosom she receives her guest.
What folly was this? Menelaus says;
Thou art abroad whilst in thy house dost stay
Under the self same roof, thy guest, and love?
Madman, unto the hawk thou trusts the dove.
And who but such a gull would give to keep,
Unto the mountain wolf, a playful sheep.

Helen is blameless, so is Paris too
And did what thou or I myself would do:
The fault is thine, I tell thee to thy face,
By limiting these lovers time and place;
From thee the seeds of all thy wrongs are grown,
Whose counsels have they follow'd but thine own?
(Alack!) what should they do? Abroad thou art,
At home thou leav'st thy guest to play thy part;
To lie alone the poor Queen is afraid,
In the next room an amorous St—n—e staid;
Her arms are ope t' embrace him—he falls in—
And, Paris, I acquit thee of the sin.

I have said that the pamphlet from which I quote the foregoing verses is very rare. Appearing as it did two months after the collected edition of Junius's letters, which had a large sale, it might have been expected that the public would have been eager to read it. Why did it fall still-born from the press? Possibly those who read it were disappointed. They did not find in it any of the virulence and scandal which abound in the letters which, to employ a phrase commonly used at the time, made Junius "a public favourite." If Junius had expected an increase of fame by compiling extracts from poems he was speedily undeceived. He had a very high opinion of his powers, and he was justified in so thinking. He was sensitive in the extreme, and to him the loss of public favour would be most grievous. When he made the mistake of sending a reply to Junius, he was able to get Woodfall to deny that the reply was from his pen. May he not have withdrawn his unsuccessful pamphlet from circulation?

Junius was a choleric and an impulsive man. His resemblance to Walter Savage Landor is striking. Both were consummate writers of English, and both did many foolish things. It may be that, after seeing his pamphlet in print, Junius reflected that some friend or acquaintance might remember his fondness for the extracts which he had avowed to be his favourites, and infer that he was the mysterious author of the letters. All this is guesswork; it is a guess also, but one which I venture to make, that papers putting the personality of Junius beyond dispute are still in existence, and may yet be discovered. I have shown in the *Athenæum* how Crito wrote to George Woodfall in 1821 saying that most of Junius's papers were in his possession. An ardent partisan of Junius in the *Public Advertiser* signed his letters Crito. There is no evidence that these papers have been destroyed. W. FRASER RAE.

THE COMING PUBLISHING SEASON.

MESSES. SWAN SONNENSCHNEIN & Co. announce: In History, Geography, &c.: History of South Africa, 1795 to 1825; History of South Africa, 1829 to 1854, by G. M. Theal, —William Clarke, Journalist, his Life and Work, by H. Burrows, and others, —The English Manor, by Prof. Vinogradoff, —Italy, by Prof. W. Deecke, translated by H. A. Nesbitt, —Dictionary of Historical Allusions, by T. B. Harbottle, —New Editions of Prescott's Peru, edited by John F. Kirk, —and From Adam's Peak to Elephanta, by Edward Carpenter. In Philosophy and Theology: Hegel's Phenomenology of the Spirit, translated by J. B. Baillie, —A History of Contemporary Philosophy, by Dr. Max Heinze, translated by Prof. William Hammond, —Physiological Psychology, by Prof. W. Wundt, a translation by Prof. E. B. Titchener, in 3 vols., Vols. I. and II., —The Philosophy of Auguste Comte, by Prof. L. Levy Bruhl, translated with Notes by the Hon. Mrs. de Beaumont-Klein, —Kant's Perpetual Peace, 1795, translated by M. C. Smith, —Christian Socialism in England, by A. V. Woodworth, —Some Popular Philosophy, by G. H. Long, —God and the Agnostic, by an Englishman, —The Bible from the Standpoint of the Higher Criticism: the Old Testament, by R. Balmforth, —a new edition of Lotze's Outlines of a Philosophy of Religion, edited by F. C. Conybeare, Science and Education: The Student's Text-Book of Zoology, by Adam Sedgwick, Vol. II,

* No. I. appeared August 8th, No. II. August 15th, No. III. August 20th.

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—The Fourth Dimension, by C. H. Hinton,—new editions of Introduction to the Study of Organic Chemistry, by J. Wade, and Dr. Russel Wallace's The Wonderful Century,—The Oxford and Cambridge Year-Book for 1904, edited by A. W. Holland,—Schoolmasters' Year-Book and Directory for 1904,—The Public Schools Year-Book for 1904,—The Reciters' Treasury, by E. Pertwee,—The Critics of Herbartianism, by F. H. Hayward, assisted by M. E. Thomas,—Fatigue, by Dr. Mosso, translated by W. B. Drummond,—The Training of the Imagination in Childhood, by Margaret McMillan,—How to Teach a Foreign Language, by Prof. O. Jespersen, translated by S. Bertelsen,—Advanced English Composition, by C. T. Onions,—Pro Patria, a new Latin story by Prof. Sonnenschein,—A Fourth French Reader and Writer, by Prof. H. E. Berthou,—History of Education, by Dr. J. C. G. Schumann and Prof. G. Voigt, translated by S. Levinstein,—A Dutch Grammar, by Prof. W. L. Logeman,—and Entrance Scholarship Questions of the Chief Public Schools and H.M.S. Britannia, with Solutions and Notes by E. J. Lloyd. Fiction, Belles-lettres, &c.: Padmini, by T. Ramakrishna,—Cristina, by Emily Underdown,—The Soul of Chivalry, by a new writer,—The Southern Cross, by Hew Stirling,—Archie Wynward of Glen of Inaal, by Harry Tighe,—Peelah, by Ernest Manfred,—Francis Vane, a Labourer, by D. F. Walters,—Under the Forest Boughs, by M. H. Debenham. In the "Oogly-Oo Series," illustrated: The Grump; Crude Ditties; and Miss Bounce, each with verses by S. C. Woodhouse; The Rubbish Alphabet, by G. Sichel,—Famous Sayings and their Authors, by Edward Latham,—Essays in Fury, by A. D. Lewis,—Tennyson's 'In Memoriam,' Text, with Commentary and Notes by E. Mansford,—Contemporary English Quotations, by Helena Swan,—Epics and Romances of the Middle Ages, by Dr. W. Wagner, edited by M. W. Macdowall, a new edition,—Snacks, by E. Delaforce,—The Broken Gods, by Edward Berdoe,—Cookery Books, by Col. A. R. Kenney-Herbert: No. 2, Vegetarian and Simple Diet,—Why do we Smoke? by E. A. W.,—Bruges la Morte, by Rodenbach, translated by Thomas Duncan,—Cancer: Nature's own and only Remedy, by C. Carillo,—Specimens of Bushman Folk-lore, by Dr. W. H. J. Bleek and Miss L. C. Lloyd,—Dictionary of Foreign Quotations (Spanish and German), by Col. Dalbiac and T. B. Harbottle.

The Walter Scott Company announce: Morals, by G. L. Duprat, translated by W. J. Greenstreet,—new editions of Man and Woman, by Havelock Ellis, and An Introduction to Comparative Psychology, by C. Lloyd Morgan,—Renan's Marcus Aurelius, translated by W. G. Hutchison,—The Story of the Organ, by C. F. Abdy Williams,—The Story of Chamber Music, by N. Kilburn,—The Life and Work of John Constable, by Lord Windesor,—The Spins of "The Cycling Parson," by the Rev. F. Hastings,—a reprint of The Tramps of "The Walking Parson,"—Singoalla, by V. Rydberg, translated by J. Fredbarj,—Consumption: its Nature, Causes, Prevention, and Cure, by Dr. S. de Plauzoles, translated by B. H. Hall,—Business Success, by G. G. Millar,—Proposed Sterilization of Certain Mental and Physical Degenerates, by R. R. Rentoul,—and various reprints of popular books, the "Hero" series, &c.

SALE.

MESSRS. PUTTICK & SIMPSON began their season for book sales on Wednesday, the 7th, the following being some of the chief prices during the three days: Gallery of Fashion, Vols. I. to VII., coloured plates, 35*l*. Ruskin's Stones of Venice, 3 vols., 9*l*. 5*s*. Milton's Poems, 1645

(the English poems only), 20*l*.; Paradise Regain'd, 1671, 23*l*. 10*s*.; Poems, 1673 5*l*. 15*s*. Sussex Archaeological Collections, 38 vols., 7*l*. 5*s*. Park's Hampstead, extra illustrated, 5*l*. 5*s*. Dante, edited by Lord Vernon, 9*l*. 10*s*. Gaimard, Voyages en Scandinavie, 5*l*. 2*s*. 6*d*. Bridges's Northamptonshire, 2 vols., 5*l*. 17*s*. 6*d*. Harleian Society's Publications, 55 vols., 20*l*. White's Selborne, first edition, 9*l*. 10*s*. Ackermann's History of the Colleges, coloured plates, 21*l*. Survey of Western Palestine, 10 vols., 6*l*. 10*s*. The Frasers of Philorth, 3 vols., 7*l*. 10*s*. Curtis's Flora Londinensis, 4 vols., 5*l*. 10*s*. Bentham's Works, 11 vols., 6*l*. 2*s*. 6*d*. Art Journal, 32 vols., 6*l*. 5*s*.

Literary Gossip.

MR. BERNARD CAPES's new story, 'The Secret in the Hill,' will be published by Messrs. Smith, Elder & Co. on the 26th inst. It is a story of treasure trove, the spoils of an East Anglian monastery hidden away among the sandhills and cliffs of a desolate coast. The heroes who unravel the secret and win the prize are a couple of school-boys, assisted in their quest by a strange character, who in the opening chapter is the central figure of a trial for fratricide. The end of the story shows the real fate of the missing brother.

Good progress has been made with the edition of 'Hakluyt's Principal Navigations of the English Nation' which Messrs. MacLehose announced some months ago. Several volumes are in type, and the first two will be issued almost immediately. It is satisfactory to learn that the whole edition of this book was subscribed for in advance, and that the publishers, owing to the success of their venture, are arranging to increase largely the number of maps; all of these are being reproduced in exact facsimile from contemporary originals. We understand that it is Messrs. MacLehose's intention to continue this geographical series by publishing a complete edition of 'Hakluytus Posthumus,' better known as 'Purchas his Pilgrimes,' which was issued in 1625, and has never been reprinted.

THE November number of the *Independent Review* will contain, among other contributions, articles by Mr. John Burns on 'Labour and Free Trade,' by Mr. G. W. E. Russell on 'Morley's Life of Gladstone,' and by Mr. Edward Bernstein on 'Labour and Protection in Germany.' The October number of the *Review* has already gone into a second edition.

AFTER the publication of the October number of the *Edinburgh Review* the Hon. A. Elliot, M.P., will resume the editorship, which during his tenure of government office has been carried on by Mr. E. S. Roscoe.

THE death from an accident is announced of Richard Henry Savage, whose many works of fiction secured the popularity within the reach of the purveyor of highly coloured sensational narrative and adventure. 'My Official Wife' is probably his best-known book. Mr. Savage's career was interesting as being one of varied activity as engineer, soldier, and lawyer, as well as author. It is noticeable that the modern writer is becoming more often a man of his hands than a sedentary student as he used to be.

THE first instalment of some hitherto unpublished letters of Thackeray will appear in the November number of the *Century Magazine*. Miss Lucy Baxter, to whom many of them are addressed, will contribute an introduction and explanatory notes. The letters, many of which are adorned with sketches, are largely concerned with the people whom the novelist met in America during his first and second visit.

ONE of the more interesting items in Messrs. Hodgson's catalogue for sale next week consists of three folio volumes of MS. collections for Essex, compiled by John Nicholl, the well-known Essex antiquary. These collections are gathered chiefly from the churches of Essex, and comprise numerous transcripts of monumental inscriptions, drawings of brasses, fonts, and tombs, as well as a number of architectural sketches. The whole is most carefully executed, and the volumes contain several hundred illuminated armorial bearings. The same catalogue includes a remarkably fine and complete set of *Curtis's Botanical Magazine*. Mention may also be made of two first editions of Keats's 'Poems' and 'Lamia,' both in the original boards, and a presentation copy of Benjamin Franklin's 'Political and Miscellaneous Pieces.'

THE first number of a somewhat interesting publication on the various conditions of life in the Congo State has just been issued by authority at Brussels, its preparation being entrusted to a well-known literary man, Baron A. de Haulleville. It contains a large number of photographs relating specifically to dwellings and houses. The author states that the collection is intended to instruct men of science and historians concerning the internal condition of the Congo.

PART I. of Mr. Rice Holmes's 'Cæsar's Conquest of Gaul,' containing an historical narrative of the conquest, has been reprinted separately, and will be published by Messrs. Macmillan & Co. next week. The reprint was undertaken on the suggestion of Prof. Tyrrell and of various critics, notably Mr. Haverfield in the *English Historical Review* and Mr. Peskett in the *Classical Review*. The larger edition is still in print.

By the death at Perth, on Sunday last, of Mr. Robert Scott Fittis, Scotland has lost a well-known historian and antiquary. Mr. Fittis's early life was spent as a journalist, but for the last forty years he had devoted himself chiefly to bookwork. He produced a large number of stories, but note need only be made of his 'Ecclesiastical Annals of Perth to the Period of the Reformation,' 'Sports and Pastimes of Scotland,' 'Heroines of Scotland,' 'Curious Episodes in Scottish History,' and 'Romantic Narratives from Scottish History and Tradition.' Mr. Fittis had a splendid library of rare books, probably the finest of its kind in Scotland. It has just been purchased by Mr. Carnegie for presentation to the Sandeman Public Library, Perth.

DR. S. R. KEIGHTLEY writes regarding the dialect of County Down:—

"In your review of 'The Pikemen' last week you appear to think the dialect used is no longer to be found in the locality in which the scene is laid. You say: 'Dr. Keightley has chosen to make his peasants discourse in

broad Scotch almost wholly untempered by Hibernicisms, and differing considerably from the mixed dialect which now obtains in the north of Ireland. There is nothing more interesting than the varieties of dialect to be found through Ulster. That which I have used is absolutely faithful to life, as it still exists in the locality, and may be heard at every fair and market. It has been familiar to me from boyhood."

THE discovery of two excessively rare editions may be noted. Mr. Tregaskis in his new catalogue includes an unrecorded issue of Robert Waring's 'Amoris Effigies,' with the imprint "Londini, Excudebat R. Daniel," but without date. There are several editions of this book; the earliest is believed to be that in the Bodleian (the only copy known), but this has neither name of place nor date. Other editions are 1649, 1664, 1668, and 1671. The "R. Daniel" was, undoubtedly, Roger Daniel, who had a shop at the sign of the Angel in Lombard Street in 1623, and who was afterwards printer to the University of Cambridge. His Cambridge-printed books extend from 1633 to 1640, and probably later, so that Mr. Tregaskis's copy, which was discovered in Italy, seems to have a very good claim to rank as the first edition. The second discovery is catalogued at length in Signor Olaschi's *Bulletin Mensuel*, No. 46, and is the first edition of Dante, 'Le Terze Rime,' printed at Burgos by "Fadrique aleman de Basilea" in 1515, who first introduced printing into Burgos in 1485. This edition is not cited by Gallardo, and there is no copy in the National Library at Florence, which has, perhaps, the most complete Dante collection.

MR. J. ST. LOE STRACHEY is republishing through Messrs. Smith, Elder & Co., in pamphlet form, his political romance bearing on the Fiscal question, entitled 'The Great Bread Riots,' which appeared as a serial in the *Daily Mail* during the week that preceded Mr. Chamberlain's Glasgow speech.

RECENT Parliamentary Papers include Further Correspondence relating to Volcanic Eruptions in St. Vincent and Martinique, chiefly dealing with damages and charity; and Calendar of the Manuscripts of the Marquess of Ormonde, preserved at Kilkenny Castle, New Series, Vol. II. (price 1s. 10d.).

SCIENCE

OUR LIBRARY TABLE.

Summary of Progress of the Geological Survey of the United Kingdom and Museum of Practical Geology for 1902. (Published by Order of the Lords Commissioners of His Majesty's Treasury.)—The annual summaries started a few years ago by Sir Archibald Geikie and continued by his successor in the directorship of the Geological Survey are of the utmost value. The Director sits in Jermyn Street as the head of a highly capable "intelligence" department, receiving and comparing the notes sent in from different parts of the country by his scouts, and carefully weighing and interpreting the observations recorded by them. Far better than the observers themselves, each necessarily engrossed in the complex details of his limited field, he is able to gauge the importance and general drift of the results obtained by them. In a report like the one before us we are allowed, as it were, to see the machine in actual work. We are told what the various members of the Survey

staff are busy with and where, the number of square miles covered, and the length of boundary lines between formations drawn during the year. The meaning of the work is, moreover, pointed out, and Mr. Teall, the present Director, deserves credit for the scientific courage with which he has accomplished this portion of his task. He shows us where, in consequence of evidence but lately discovered, old long-held views must be, or may soon have to be, discarded and replaced by others. The possible tendency of the new facts is never lost sight of, and the candour and promptitude with which the recognition is now made must, we cannot but think, add interest and zest to the proceedings of the officers of the Survey.

In the Highlands of Scotland absolutely new ground is still being broken among those difficult metamorphic rocks which short-sighted utilitarians have been known to regard as outside the purview of a tax-paid body of investigators. Such objectors may be placated by the information that the Scottish coalfields of the Great Central Valley have also received expert attention. The little-known Canobie (or Canonbie) coalfield—probably a detached portion of that of Whitehaven—has been carefully searched for fossil plants, and Mr. Teall so far commits himself as to say with reference to Mr. Kidston's examination of this collection that it "proves that upper, middle, and lower coal-measures are here present"—rather a weighty admission just now. He leaves to Mr. Kidston, however, the responsibility of referring the highest of these Canobie measures to "the horizon of the Radstock beds, an horizon which is higher than any reached in the Midland or Northern coalfields, so far as is at present known."

In England also there has been a great deal of coalfield revision work, especially in the Midlands and South Wales. In the latter region the question of the anthracitization (as it is called) of the coal is being vigorously attacked, and bids fair to be answered before long, in a way differing considerably from that consecrated by text-books. In Cornwall active research among the metalliferous lodes is to be noted, with scientific aids unknown when the great mining duchy was originally mapped. There, too, some Lower Devonian deposits of the ordinary marine type have been shown to follow directly upon strata of Old Red Sandstone facies—a most suggestive discovery.

In all the districts already mentioned, and in others, including the London area, glacial and later superficial accumulations have been carefully mapped: a matter of special moment to agriculturists.

What perhaps strikes one most in perusing this excellent publication—full of facts and equally full of theory—is the notable manner in which the results of minute and arduous work among rocks apparently of purely theoretical interest only are proving of the greatest use in reading the structures of regions of economic importance.

Electrical Engineering. By E. Rosenberg. Translated by W. W. Haldane Gee and Carl Kinzbrunner. (Harper & Brothers.)—The development of technical education in this country has created a demand for elementary text-books dealing in a purely practical manner with the various manufactures and industries. The technical schools have to teach students whose previous education is of the most superficial kind, and whose mathematical knowledge is frequently limited to the four rules of arithmetic. In such circumstances the task of the teacher is by no means an easy one; many points which could be made clear in a few words to the mathematical mind may require pages of explanations, analogies, and numerical examples. It becomes impossible to deal with a vast subject such as modern electrical engineering with anything like completeness,

and it is necessary to select a limited number of facts, the knowledge of which is most important to the practical worker. The first chapters of Mr. Rosenberg's book contain a description of the measuring instruments, a brief explanation of the principal units in use, and a statement of one or two fundamental laws. The explanations are clear, but very laborious, and the examples not invariably well chosen. We do not doubt that the "heating of water may be caused by dropping from a height a stone into it," but the working engineer, who is only too well acquainted with the troubles due to hot bearings, will rightly consider these a better illustration of mechanical heating. The chapters on continuous current give a good idea of the practical side of the subject, the author having wisely limited himself to such questions as could be dealt with in simple language. For the satisfactory comprehension of the various phenomena connected with alternating and polyphase currents a minimum of mathematical knowledge is an absolute necessity, and the present attempt to avoid such equipment cannot be considered a conspicuous success, although a certain amount of useful information may be gleaned even from this part of the work.

The Geography of Disease. By Frank G. Clemow, M.D. (Cambridge University Press.)—The study of the distribution of disease is a development of recent years, and we are just beginning to form a true estimate of its importance. In several other countries works on this subject have been published, the most notable of these being that of Hirsch, but we believe that the book we have before us by Dr. Clemow is the first published in this country dealing exclusively with the geographical distribution of disease. In the study of tropical diseases this nation has taken of late a leading part, and much good work has been done by the schools of tropical medicine, which largely owe their being to the munificence and public spirit of private individuals. Great advances in our knowledge of the pathology of diseases have already resulted from careful study of their geographical distribution. This is particularly applicable to malarial fever and to certain tropical parasitic diseases, and it is possible that similar researches may throw light on the causation of other diseases, such as cancer. In view of the matter it contains, the book is a small one, but the amount of labour spent in collecting the numerous statistics and other data must have been very great. For purposes of reference the general arrangement is good, as the different diseases are placed in alphabetical order, and can readily be found without turning to an index. In each section the author gives a short history of the disease under consideration, then an account of its geographical distribution, followed by a subsection on the factors concerned in its distribution. The value of the book is considerably enhanced by the numerous excellent maps indicating the relative prevalence on the earth's surface of the more important and widely spread diseases. The information supplied is accurate and full, and is up to date. The book is well written, and contains a great deal of very interesting matter; it thoroughly deserves the attention of the medical profession and of those interested in public-health administration.

In Minute Marvels of Nature (Isbister) Mr. John J. Ward has revised and improved the contents of various articles on the wonders which the microscope reveals. They were certainly well worth reprinting. The admirable and numerous illustrations ought to induce many to get a taste for science. We find, for instance, an excellent photograph of the air cavities which keep up the leaf of the water-lily, some striking pictures of pollen-grain magnified, of animal parasites, insect weapons and tools. Mr. Ward writes well, and his book ought to be popular.

MEETINGS NEXT WEEK.

- Mon. Royal Academy, 4.—'Vehicles and Varieties,' Prof. A. H. Church.
 Wed. Entomological, 8.—'Obliterative Coloration versus Mimicry and Warning Colour,' Mr. Abbott H. Thayer, with a Criticism by Prof. E. B. Poulton.
 — Microscopical, 8.—'Report on the Recent Foraminifera of the Malay Archipelago,' Mr. F. W. Millett Part XV., 'Exhibition of Drawings and Slides of British Hydroids,' by Mr. C. D. Sear.
 Thurs. Royal Academy, 4.—'Methods of Painting; Solid Oil Colours,' Prof. A. H. Church.

Science Gossip.

THE death is announced, in his seventy-first year, of Lipschitz, the distinguished Professor of Mathematics at the University of Bonn, and author of the 'Lehrbuch der Analysis' and 'Untersuchung über die Summen von Quadraten.'

At the recent meeting of the British Association Mrs. Stopes read a paper about her late husband's work on prehistoric anthropology. In the discussion which followed several of the members of the committee of the Anthropological Section expressed their desire that the remarkable series of flint implements collected and classified by Mr. Stopes should be secured by the nation and made accessible to students. With expert knowledge as an engineer of tools, Mr. Stopes classified many palæolithic implements hitherto disregarded. He held that no one could hope to write the history of early man who did not consider how these implements were used, broken, and reconstructed. He found evidence of periods of retrogression, suggesting the inroads of less civilized races on new spheres. We hear that the collection, which contains over 60,000 implements, is about to be offered to the public *en bloc*. If some rich man or institution does not come forward to secure it for this country, it will probably have to go to America.

A LARGE group of spots has been passing over the sun's disc this week, situated in the southern hemisphere at about 25° heliocentric latitude. It has several times been noticed that a similar appearance has occurred when a period of maximum was approaching; spots have for some time been increasing in number, but since the last decline this is the first manifestation of a group large enough to be seen without telescopic aid.

Two new variable stars have been detected in the constellation Cygnus: the first (var. 58, 1903, Cygni) at Hove by Mr. Stanley Williams, who states that it varies between the ninth and tenth magnitudes, with a period of about twenty days; the second (var. 59, 1903, Cygni) at Heidelberg by Prof. Max Wolf, who says that the spectrum is nebulous, and that the appearance suggests that the star is a Nova.

ANOTHER new small planet was discovered by Prof. Max Wolf on the 30th ult.

FINE ARTS

ROWLANDSON, KEENE, AND PHIL MAY.

THE opening of an exhibition of the work of Rowlandson and the late Phil May at the Leicester Galleries has been followed almost immediately by the appearance of a collection of Charles Keene's drawings at Mr. van Wisselingh's in Brook Street. We are thus enabled to survey without difficulty the progress of British humorous art during more than a hundred years. A comparison between the work of the three humorists is interesting. That the men of the Georgian period were widely different from ourselves in habits and tastes is common knowledge. A century ago wits used heavier cudgels, perhaps because their victims had less sensitive skins and tougher constitutions. Now and then we still see slashing blows dealt by continental satirists, but somehow even there we note a difference, the presence of an element of malice

very far removed from the rough good humour or honest indignation of Hogarth and his successors. In those days manners were coarse and men were cruel. They baited bulls, they fought cocks, they enjoyed watching executions and prizefights, and when an enemy had to be damaged they were not restrained by any feeling of decency or pity. They drank, too, more deeply, gambled more recklessly, debauched more riotously, than do the Londoners of to-day. A satirist had thus numerous openings of which to take advantage, as well as almost absolute freedom in his choice of weapons.

Nowadays we are, at least outwardly, so cultured and civilized that society snobbishness, suburban narrowness, the tragic comedies of slum life, and the mild intrigues of politicians are almost all that a caricaturist has to work upon. Yet, when the panegyrist of the past complains that our sense of humour has almost vanished, we cannot think that he is wholly in the right. Our humour has undoubtedly altered. We have lost much of our high spirits, but against that loss a distinct gain in accuracy might be entered. The real decline which these three exhibitions indicate is of another and more serious kind, a decline not so much in the matter of our humorous art as in the means of its expression.

Consider first Rowlandson's drawings. Each of them is, in its own way, a finished work of art. Every group of figures is given an appropriate setting, so that it becomes part of a real dainty design. Rowlandson's sense of colour is fine enough to enable him to make by its aid the most charming drawings out of things that in themselves are the reverse of charming. Though his mind is always full of life and fun, he has absolutely perfect control of his materials, knowing exactly what can be expressed with a pen, what with a wash of colour, and everywhere he shows a positive enjoyment in the use of them. Even when we set aside the man's force and fire, amazing insight and exuberant fancy, to consider his less important drawings, it is impossible not to be struck by his delight in beautiful colour, beautiful design, and perfect adjustment of means to the desired end.

In the drawings by Charles Keene at Mr. van Wisselingh's colour is excluded, but the sense of design and of the proper use of material remains. Designing always for the wood engraver—and the prints show how much was lost in the cutting—Keene was virtually limited to working in line. It is true that he used line more freely than the modern draughtsman whose work has to be reproduced by photography; but even with the licence allowed by the use of pale strokes and confused hatching, Keene's method remains an extremely simple one. As a recorder of certain English types of his time—the caddy, the landlady, the city man, the keeper, the clerk, and the militia man—he was unsurpassed, yet he never seemed satisfied until he had given these perfect types an equally perfect artistic setting. The setting may be only a few strokes suggesting the line of a pavement or the wall of a room, but those strokes are put into exactly the place which makes them suggest an appropriate environment to the figures, and knits them into a delightful design. Sometimes, if one considers the slightness of the means, the effects of light and air that he gets are startling. One can almost feel the stuffy atmosphere of the bedroom where the tourists are fighting their lively little enemies (21), the blaze of sunshine in No. 27, the chill of a damp afternoon in No. 29, and the bitter wind of winter in No. 37. Not one landscape painter in a hundred, with all a painter's paraphernalia at his disposal, has caught the real spirit of the English countryside as completely as Keene could do with a few simple strokes. And yet all this wonderful skill was evidently for him but a thing subordinate to his main purpose, the telling of a good story by means of good design.

When we come to the work of the late Phil May we are at once conscious of a change. His types in themselves are often viewed as distinctly as Keene's. Even the disappointed 'Curate' at Mr. van Wisselingh's (39) is not more perfectly realized than are some of Mr. May's ragamuffins, actors, and politicians. The ragamuffins are so deservedly well known that it is needless to quote examples of their successful treatment; but surely the broken-down actor has never been more mercilessly remembered than in drawings such as Nos. 34 and 90. The biting wit of Mr. Max Beerbohm, with all the artistic licence he rightly allows himself, has never hit harder than did Phil May when he drew 'Sir Henry Campbell-Bannerman' (113), yet Phil May's drawing is almost photographic in its literality. The series of portraits of statesmen, indeed, done during the last years of the artist's life is so remarkable that it suggests that somehow the artist missed his true vocation. He evidently had the portrait painter's accuracy of hand and eye, and the portrait painter's insight into character. What he could not do was to record his impressions artistically. Here and there a drawing—No. 29, for example—makes a fairly good design; but for the most part his figures are isolated studies, and have only just so much conventional setting as will prevent them from looking scattered. The portraits of statesmen, admirable as studies of character, are utterly without artistic purpose of any kind. Phil May, in fact, used line with singular accuracy and a very admirable sense of economy, but seems to have had no feeling whatever for its possibilities of beauty. His work will thus always have a definite value as a sprightly record of certain phases of life and character at the close of the nineteenth century; but we do not think that he will ever have a place with Keene and Rowlandson among the great masters of humorous art.

THE NUMISMATIC SOCIETY.

Nash Mills, Hemel Hempstead, 12th October, 1903.

MY attention has been called to a paragraph in your issue of October 10th to the following effect: "It has been felt for some time past by many members of the Numismatic Society of London that enough attention is not paid to the study of British coinage." As President of that Society, the proceedings of which you are always good enough to report, and as for many years one of the editors of the *Numismatic Chronicle and Journal of the Numismatic Society of London*, I venture to point out that in the fourth series of that *Chronicle* vol. i. (1901), comprising 502 pages, is entirely devoted to the English coinage, while in vol. ii. and the half of vol. iii. which has already appeared no less than 297 pages out of 533 are devoted to subjects connected with the coinage of Great Britain and its dependencies, irrespective of a large space assigned to accounts of hoards of Roman coins found in Britain. Moreover, in the twenty volumes constituting the third series of the *Numismatic Chronicle* (1881-1900), upwards of 2,000 pages are devoted to British numismatics. The need of a second Numismatic Society in this country "to encourage the historical study of the coins, medals, and tokens of the English-speaking race throughout the world" is therefore, to say the least of it, open to question. In conclusion, I may add that any communications on the subject of the coinage of Great Britain or its dependencies, if addressed to the editors of the *Numismatic Chronicle*, 22, Albemarle Street, W., will, as heretofore, receive careful consideration. JOHN EVANS.

Five-Part Society.

THE autumn season of the Society of Oil Painters begins with the private view to-day.

MR. BAILLIE opens next Wednesday at his gallery in Prince's Terrace an exhibition of paintings and sketches by Grace J. Joel and Lillian S. Wayne, embroidery by Cicely P. Shrewsbury, and jewellery, metal, and inlay work by M. Holiday. The show will remain open till November 10th.

MR. PERCY BATE, Secretary of the Royal Glasgow Institute of the Fine Arts, is preparing a book on the life and work of Sir George Reid. Sir George has won his repute chiefly by his portraits, but Mr. Bate will give special attention to the many fine things he has done in landscape, flower-painting, and pen drawing. The book, which will include a large number of reproductions of the artist's pictures, will be published by Messrs. MacLehose, of Glasgow.

THE well-known Amsterdam firm of Fred. Müller & Co. will sell by auction on the 17th of next month a ceiling painted by Gerard de Laireesse, a native of Liège. The ceiling is an allegory of the Triumph of Peace, and is dated 1672; it is in three large panels on canvas, and was painted for the Burgomaster Andries de Graaff's house at 446, Heerengracht, Amsterdam, and was engraved by J. Glauber, circa 1700. On the same day Messrs. Müller will sell five panels of Brussels tapestry, with subjects taken from the adventures of Telemachus, which are supposed to have been executed for Dirk Waytiers van de Werve about 1695-1734.

THE splendid Thewalt art-collection is to be sold at Cologne next week and the week after. It is exceptional in several ways, as the fine reproductions of the large and elaborate catalogue show.

MUSIC**THE WEEK.****THE BIRMINGHAM MUSICAL FESTIVAL.**

THE scheme of the festival which commenced on Tuesday morning with the customary performance of 'Elijah' includes many standard masterpieces, such as Handel's 'Messiah,' Bach's B minor Mass, and Beethoven's 'Choral' Symphony, but only one novelty, Dr. Elgar's 'The Apostles,' a work, however, which is of great interest and importance.

The 'Elijah' performance, of course, gave one a good opportunity of judging the choir, and the impression created was most favourable; in fact, it was the best choir we have ever heard in this city: a bright, well-balanced body of singers, firm in attack, strong in loud passages, and of beautiful quality in soft. The renderings of the first 'Baal' chorus, the "Thanks be to God," "He, watching over Israel," and "Behold! God the Lord passed by," deserve particular notice. In spite, however, of fine solo and choral singing, the rendering of the first part of the oratorio was not impressive. Dr. Richter is a safe conductor, and under his direction a work is sure to be interpreted with all due care and intelligence. But when engaged on Beethoven or Wagner he makes his audience feel that he is in strong sympathy with the music; his greatness as a conductor of these works is the outcome of enthusiasm. In the second part of 'Elijah'—and in the dramatic portions, which probably made a stronger appeal to him—Dr. Richter entered more into the

spirit of the music. Mr. Andrew Black has often taken the part of the Prophet, but he has never sung it with greater dignity and feeling. Madame Albani appeared in the second part only, and, if not at her best, displayed her usual fervour. Miss Agnes Nicholls acquitted herself well in the "Widow" scene. Miss Clara Butt's rendering of "O rest in the Lord" was simple and not dragged, but what pleased us most was her restrained singing in the "Lift thine eyes" with Madame Albani and Miss Agnes Nicholls. Mr. Ben Davies was in splendid voice, but in his rendering of "If with all your hearts" he unduly emphasized the weak side of the music.

The programme in the evening commenced with Sir C. Villiers Stanford's 'The Voyage of Maeldune,' produced here in 1889, a work which contains much clever writing, but little or no inspiration; there are some happy moments, but the greater part lacks character. Though it is a realistic setting, the composer never gets at the heart of the story. The work was performed under his personal direction. The soloists—Miss Agnes Nicholls, Madame Kirkby Lunn, and Messrs. John Coates and Ffrangcon Davies—sang the solo and *ensemble* music with marked refinement. The second part of the programme included Mozart's Symphony in G minor, but the festival band is somewhat too large for such a work; one could not "hear the angels singing in it." Madame Kirkby Lunn gave an impassioned rendering of the "Gerechter Gott" aria from 'Rienzi,' and Mr. Ffrangcon Davies was heard to advantage in 'Wotan's Abschied.' Tchaikowsky's 'Hamlet' Overture is not one of his most characteristic works, and it was curiously placed between early and late Wagner. Cherubini's 'Anacreon' showed off to advantage the excellence of the band.

Parts i. and ii. of Dr. Elgar's oratorio 'The Apostles' were produced under the direction of the composer on Wednesday morning. Three years ago 'The Dream of Gerontius' created a marked impression, and one which subsequent performances have confirmed. Hence the keen interest with which the present work was awaited—an interest similar to that which, had the composer lived, would in the past have been created by the announcement of a new oratorio by Mendelssohn after the production of 'Elijah.' That work, by the way, represented the old order of oratorio; Dr. Elgar works on new lines. He adopts the system of representative themes to a far greater extent than in 'The Dream of Gerontius,' and his skill in workmanship here stands him in good stead. He makes no formal use of them; they do not appear, as it were, in patches, but almost every note of the music is evolved from them. The themes themselves are characteristic, and it is interesting to note that several are borrowed from 'The Dream.' Then, again, the orchestration is very striking—a word of warning may, indeed, be given to any who attempt to judge the work from the vocal score. For practical purposes such score is necessary, and indeed to study the elaborate structure of the music most useful, but it cannot give any idea of the effect the music produces in performance.

We have, after one hearing, to deal with

the work of a strong, earnest man; we are, therefore, commenting rather than criticizing. It is easy to form opinions in haste, and repent of them, it may be, at leisure; we prefer to suspend judgment. In saying this it will become evident that, however much we may have been impressed with certain portions of the work, there are others in which interest was less keen; and so far as we can at present make out, the reason of this lies in the text. Again, it must not be forgotten that it is an unfinished work; "a third part," to quote from a highly interesting "interpretation" of the libretto by the Rev. C. V. Gorton, rector of Morecambe—the term "libretto," by the way, through its association with opera, seems to us somewhat unhappy—"is to follow, in which God manifests Himself inwardly through His indwelling Spirit." The composer, however, has chosen thus to present only a portion.

In a brief note to the vocal score Dr. Elgar says:—

"It has long been my wish to compose an oratorio which should embody the calling of the Apostles, their Teaching (schooling), and their Mission, culminating in the establishment of the Church among the Gentiles."

The text naturally first presents to us Jesus in the Temple reading the words of Esaias, how "He hath anointed Me to preach the Gospel to the poor"; He preached, and then, having selected His Apostles, sent them out to preach to Jew and Gentile. Now the founder of Christianity is regarded by many as Son of God, by others as Son of man, yet by all He is accepted as the Great Teacher. So long, therefore, as He is before us, alone on the mountain praying to His Father, teaching "by the wayside," stilling the storm on the Sea of Galilee, so far we follow with rapt attention the sacred drama. Then scenes of a different character come before us; the repentant Mary Magdalene, the prominent recognition of Peter, Judas tempted by Satan, his betrayal of his Master, and despair. The recognition of Peter belongs, it is true, directly to Dr. Elgar's scheme, but he appears to us to dwell unduly on Mary Magdalene and Judas, who after all took no direct part in the establishment of the Church. The space devoted to them seems out of proportion with the rest of the work so far as we know it. In the final chorus attention is again drawn to the Man of Sorrows. Thus—looking at the book from a purely definite point of view—we pass from the greater to the less, from the divine to the human; and in the music we feel a similar change. The first part of the oratorio is the more impressive, and if the Magdalene scene seems to us rather long, the magnificent movement for chorus and soli which follows brings the first part to an imposing close.

We have dwelt somewhat on the text, for after all it is of vast moment; it materially affects the character and form of the music. Recently, in noticing Mr. Coleridge Taylor's 'The Atonement,' we referred to the difficulty of dealing with Christ's own words. They seem to require music of stately yet simple character, and in the 'Beatitudes' scene Dr. Elgar has no set them, thus offering characterization of a strong kind. Later in the work, however, chromatic harmonies prevail. Our

objection to them possibly arises from their strong association with secular scenes in Wagner's works.

It now remains to point out some of the many strong pages in a remarkable work. The solemn choral Prologue at once creates a mystic atmosphere, while in it are heard themes intimately connected with the person and teaching of Jesus. There is emotional power in the music. The scene in which Jesus is alone on the mountain is notable for its mystic character, while the orchestral passage before the Angel appears illustrates Dr. Elgar's power of dealing with his themes. The section in which the watchers on the Temple roof hail the dawn, and the Morning Psalm sung within the Temple, is very fine; the florid phrases at the beginning are of true Eastern type, while the sounds of the shofar and bells in the orchestra are striking, realistic effects. The 92nd Psalm is set to an ancient Hebrew melody. The concerted movement commencing "Come ye, let us walk," with its mixture of rhythms, is of rich effect, for with complexity in detail there is a bold outline, and likewise firm harmonic progressions. Therein lies the strength of the concerted movement at the end of the work. We have spoken in qualified terms of the Mary Magdalene section, but it would be unfair to the composer not to mention the originality of the 'Fantasy' in which, while her troubled spirit is crying to the God of Israel, a choral undercurrent *sotto voce* pictures her thoughts in reference to her past. The work deserves more detailed description. For the present, however, we must stop, hoping that an early opportunity will occur for us to return to it. The music is difficult, and though there were one or two doubtful moments, very high praise must be bestowed on all who took part in the performance. Madame Albani, Miss Muriel Foster, and Messrs. John Coates, Kennerley Rumford, Andrew Black, and Ffrangcon Davies were the admirable soloists. Dr. Elgar received quite an ovation at the close.

The analysis and description of the work by Mr. A. J. Jaeger affords great help towards an understanding of the structure and meaning of the music. His enthusiasm we heartily admire, for that quality is not common; but it outruns discretion in programme-notes, which should abstain from comment, favourable or otherwise.

The morning programme also included Brahms's Symphony No. 4. To the evening concert we must refer briefly. The day was practically devoted to British composers. Sir A. Sullivan's 'Golden Legend' was performed, and Dr. Richter conducted the music with rare tact, though perhaps the final chorus, "God sent His messenger the rain," was not given with the necessary *vis viva*. "O Gladsome Light" was a triumph for the choir, as regards beauty of tone and smoothness, but not wholly satisfactory as regards maintaining the pitch; they had, however, been hard worked in the morning. Of the soloists Mr. Andrew Black was the best. Dr. Cowen conducted a most successful performance of his 'Phantasy of Life and Love.'

Musical Gossip.

At the Promenade Concert last Tuesday evening the first performance in England was given of the Symphony No. 1 in *e* minor, by the Finnish composer Jean Sibelius. It bears the date 1899, and is scored for the usual concert orchestra. There are four movements, of which the second, based upon a charming melody, is the most attractive. Poetry and feeling are present, and the orchestral colouring is appropriate and tasteful. The first movement, which is preceded by a brief introduction, is marked *allegro energico*. In character it is forceful and incisive, but some of the passages have a harsh effect. The Scherzo is not lacking in quaintness and animation, and exhibits a certain rough humour; the Trio, however, seems unnecessarily sombre and gloomy. In the Finale the composer again brings forward, but this time with rich Tchaikowsky colouring, the melody with which he ushered in the first movement. Unfortunately the writing here is for the most part laboured and uninteresting, and the music smells of the lamp. Apart from its slow movement, the work does not grip the listener, yet the cleverness manifested at certain points is remarkable, and, despite occasional eccentricity, the scoring is effectively done. Mr. Wood's band played the symphony with great care and close attention to matters of detail.

Among other productions at these concerts, a new symphonic poem by Mr. Edgar Bainton, styled 'Pompilia,' made a favourable impression. Though not written to a programme, this work is intended to express the fundamental idea of the tragic story related in Browning's 'The Ring and the Book.' The music is interesting and well wrought, and the composer, who at all points handles his orchestra with certainty and facility, shows no liking for instrumental eccentricity. There is no falling off towards the close of the work, the final pages, indeed, containing music that is not lacking in breadth and impressiveness. The music to the third act of Rimsky-Korsakoff's opera-ballet 'Mlada' has also been given, but although the scoring is clever and fanciful, the thematic material is of generally poor quality. Two new concertos have been brought forward recently. Herr Ewald Straesser, a professor at the Cologne Conservatorium, contributed a Violoncello Concerto in *D* major. Of the three movements, the second, a brief intermezzo of expressive character and tastefully scored, is the most pleasing. The solo instrument is well cared for, and Herr Carl Piening, of the Meiningen Court Orchestra, gave a resourceful account of all that fell to his share, his execution being neat and skilful. Arensky's Piano-forte Concerto, though not a very distinguished effort, contains several attractive themes, and the writing is clear and concise. All three movements are of brief dimensions, and, except in the first section, the pianoforte part is not specially prominent. Mlle. Mania Séguel, the soloist, exhibited fluency and intelligence, but was somewhat deficient in power.

MR. DOLMETSCHER's next series of concerts will be given at Clifford's Inn on Wednesdays, November 4th, 11th, and 18th. The first concert will include a recital from 'Aucassin and Nicolette.'

ACCORDING to the latest news Puccini's latest opera, 'Madame Butterfly,' will be produced simultaneously at Rome and Milan.

PERFORMANCES NEXT WEEK.

SUN.	Sunday Society Concert, 3.30, Queen's Hall.
—	Sunday League, 7, Queen's Hall.
MON.	Sarasate and Madame Bertha Marx, Violin and Pianoforte Recital, 3, St. James's Hall.
—	Promenade Concert, 8, Queen's Hall.
TUE.	Promenade Concert, 8, Queen's Hall.
—	Promenade Concert, 8, Queen's Hall.
WED.	Miss Polyanna Fletcher's Concert, 8, St. James's Hall.
—	Promenade Concert, 8, Queen's Hall.
THUR.	Madame Elsa Savill's Concert, 8.30, St. James's Hall.
FRI.	Promenade Concert, 8, Queen's Hall.
SAT.	Chappell's Ballad Concert, 8, Queen's Hall.
—	Saturday Popular Concert, 3, St. James's Hall.

DRAMA

THE WEEK.

DUKE OF YORK'S.—'Letty,' a Play in Four Acts and an Epilogue. By A. W. Pinero.

ADELPHI.—'Francesca da Rimini.' By Gabriele D'Annunzio.

UNLIKE 'Iris,' Mr. Pinero's previous drama, 'Letty,' his latest, is less a study of temperament than one of circumstance. In both plays the heroine goes astray, and breaks all social laws. While Iris, however, has to bear the full consequence of her misdeed, and is left to pay the heaviest penalty fate can exact, Letty, who errs in kindred fashion, is saved in her own despite, and enters, not one penny the worse, into the safe haven of matrimony. For this difference circumstance is wholly responsible. Both women find themselves alone at midnight in the arms of their lovers. Supposing the question of guilt to come in, Letty is the more culpable, since, while Iris has yielded to the supplications and caresses of a present and pressing lover, Letty has come deliberately and consciously to place herself in his arms. To put matters plainly, she escapes because he is too busy or too perturbed to attend to her. When once she has found herself in his rooms at night, stripping off her wet clothes, letting down her damp hair, casing her cold feet in his slippers, and sharing his whisky-and-potash, she has surrendered. Her lot is accepted, the conditions of surrender have been signed, and the precise future of Iris is before her. Fate comes to her assistance, and whisks her off beyond the reach of further temptation. When, however, a year later, she accepts the position of a wife, she carries her husband a past into which, luckily for him, he is never permitted to peer. Reflections of this kind skirt the domain of ethics, and do not enter the province of art. Letty's escape constitutes none the less the differentiating quality in a play which without it would scarcely claim consideration as drama. It is highly ingenious in method, and is—a rare thing in these days—completely original. Given the situation, it constitutes a problem all otherwise significant than the question at a neighbouring house, Who is "Little Mary"? When a woman is alone at one o'clock in the morning, with an ardent lover, what, except some prosaic interruption, such as the discovery that the house is on fire or the unexpected return of a wife or third person of some kind, can save her? The most practised judge of situation will hesitate to answer. At this moment arrives the information that in gratifying his own whim the hero has sacrificed the honour of his house, and that his pretty, frivolous sister, his "Tiny," who has trusted wholly to him and to whose protection his word has been pledged, has fled with her lover. This is too high a price to pay for such happiness as the possession of his mistress will confer. Letty herself feels that it is so, hastily does up her hair, and, after some faint show of protest on the part of her lover, steals forth into a night not much more cheerful than that into which, a couple of years ago, Iris issued. She has been good, however, in her own despite, and a happy future is awarded to her. She marries, as has been said, and is able to thank her lover, now for no parti-

cular motive shown as a valetudinarian, for sparing her in her hour of trial. For this concession to the popular demand of "a happy ever after" ending we care no more than for proceedings amatory or convivial on the housetops, or the exhibition of Semitic vulgarity and rowdiness in a restaurant. The main action is dramatically conceived, and this fact and the remarkable wit of the dialogue render the play the most powerful and significant of recent days. It is not wholly sympathetic—why, indeed, should it be so?—and it has few characters in whom it is easy to feel a strong interest, but it is better and more stimulating than most recent work, and its very defects do no more than reduce it to the level of those for whom it is specially intended. Mr. H. B. Irving and Miss Irene Vanbrugh play admirably throughout, and give in the great scene of the fourth act a remarkable display of power. Miss Beatrice Forbes-Robertson and Miss Nancy Price are happily contrasted as two associates of the heroine, who stand respectively for her good and evil angel. Both characters are hit to the life, and Mr. Fred Kerr supplies a good specimen of a financial "cad," in whom, however, are to be traced no specially Hebrew peculiarities. The play was a success, though scarcely on the strength of its greatest qualities.

'Francesca da Rimini,' to which, in book form and in Mr. Symonds's translation, attention has been drawn, is a fine—it may, perhaps, be said a great play. Not only is it immeasurably the best work on the subject, it is its author's masterpiece, and with it in his hand he may knock hopefully at the gates of the immortals. Its production constitutes the main feature in Signora Duse's season, a season which, owing to the interference of the Censor, has hardly, it is to be feared, obtained the anticipated amount of success. It is, however, scarcely suited to its environment. Not at all the kind of work is it to be mounted on an alien stage and supported by a travelling company. Duly to present the saucy, brilliant, vivacious, and wanton maidens who surround the heroine, and whose prattle at Ravenna has the very ring of mediæval Italy, or the fierce and blood-thirsty warriors whose deeds suggested in part the hell of Dante, might tax the resources of an institution as great as the Comédie Française. Much of what is most imaginative or poetical in treatment has had accordingly to be excised. It cannot even be said that the character of Francesca provides Signora Duse with exceptional opportunities, or that the general rendering of the subject is adequate. Little attempt is made to adhere to the ample directions of the author, and though some of these are obviously incapable of realization, where a departure is made it is always for the worse. Beautiful as is much of the interpretation of Signora Duse, we are not always satisfied with the conception of the character. The attendants upon Francesca are neither sufficiently young nor sufficiently joyous, and the fierce sons of the two families of Malatesta and Polenta are, with the exception of Ostasio, wanting in appearance and bearing. It is to Ostasio rather than Paolo that should be applied the ecstatic utter-

ances of Garsenda when she sees approach what she with others takes to be the destined spouse of her mistress:—

Oh avventurata,

Avventurata!
Egli è il più bello cavalier del mondo veramente. Vedete com' egli porta la capellatura lunga che gli ricasca fin su le spalle, all' angioina.....

Oh avventurata colei che

gli bacerà la bocca.

In the fourth act the representative of Ganciotto made the mistake we have hitherto supposed exclusively English, of substituting extreme deliberation for dramatic intensity. When three-quarters of an hour are cut out of the work, it will stand a chance of such popularity as Italian plays can enjoy. As it is performed, though it is tedious, it should be seen by the lover of dramatic art.

Dramatic Gossip.

SIR HENRY IRVING sailed on Saturday last by the Minneapolis for New York.

MR. A. E. W. MASON and Mr. G. P. Bancroft are dramatizing for Mr. Martin Harvey a romantic novel by the former, the action of which is laid in the early part of the eighteenth century, presumably in Jacobite times.

'FOOLS OF NATURE,' a comedy of English social life, by Mr. H. V. Esmond, in which Miss Julia Marlowe plays the heroine, has scored a decided success in America.

'THE LITTLE SISTER OF JOSÉ' is the title of a three-act comedy by Mrs. Humphry Ward in which Miss Maude Adams is to appear at Syracuse, U.S., and subsequently in New York.

'THE RED MOUSE,' a five-act drama by Mr. H. J. W. Dam, has been produced at the Broad Street Theatre, Philadelphia. It deals in part with supposed witchcraft in Brittany.

In November the Stage Society will begin its fifth season with a translation by Mr. Laurence Irving of Maxim Gorki's 'The Lower Depths.'

MR. FORBES ROBERTSON and Miss Gertrude Elliott made their first appearance in America at the Star Theatre, Buffalo, on September 28th in 'The Light that Failed.'

MISS FAY DAVIS appeared at the Empire Theatre, Albany, on September 24th, in 'Lady Rose's Daughter,' adapted by George Fleming from Mrs. Humphry Ward.

'BURNSIDE & Co.,' a three-act play adapted by Mr. L. N. Parker from the French of Georges Mitchell, has been given by Mr. E. Terry at the Theatre Royal, Dublin.

MR. KYRLE BELLEW has played at the Garrick Theatre, Philadelphia, Raffles, the hero of a play so called, founded upon 'The Amateur Cracksman,' by Mr. E. W. Hornung.

The season of German plays will begin at the Royalty on the 31st inst. with Sudermann's 'Sokrates der Sturmgasse,' recently produced at the Lessing Theatre, Berlin.

STEVENSON'S 'Prince Otto' has been dramatized by Mr. Otis Skinner, and is, according to rumour, to be given in London at Christmas.

MR. CHARLES HAWTREY will, it is anticipated, reappear in London in May in a rendering of 'Les Deux Écoles' of M. Capus.

TO CORRESPONDENTS.—J. B. T.—J. H. C.—A. H.—H. D. T. A.—G. S.—received.

E. H. R. T.—Already allotted.

T. N.—Many thanks.

No notice can be taken of anonymous communications.

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